ORGAN 120.

120

Seinem Lehrer Sir Walter Parratt gewidmet.

SONATE

(Nr. 1 in Es dur, E flat major)

für Orgel

componirt

von

PERCY C. BUCK.

Pr. M. 3.—.

Eigenthum der Verleger für alle Länder. Eingetragen in das Vereinsarchiv.

BREITKOPF & HÄRTEL,
LEIPZIG, BRÜSSEL, LONDON, NEW YORK.

21180.

Sonate

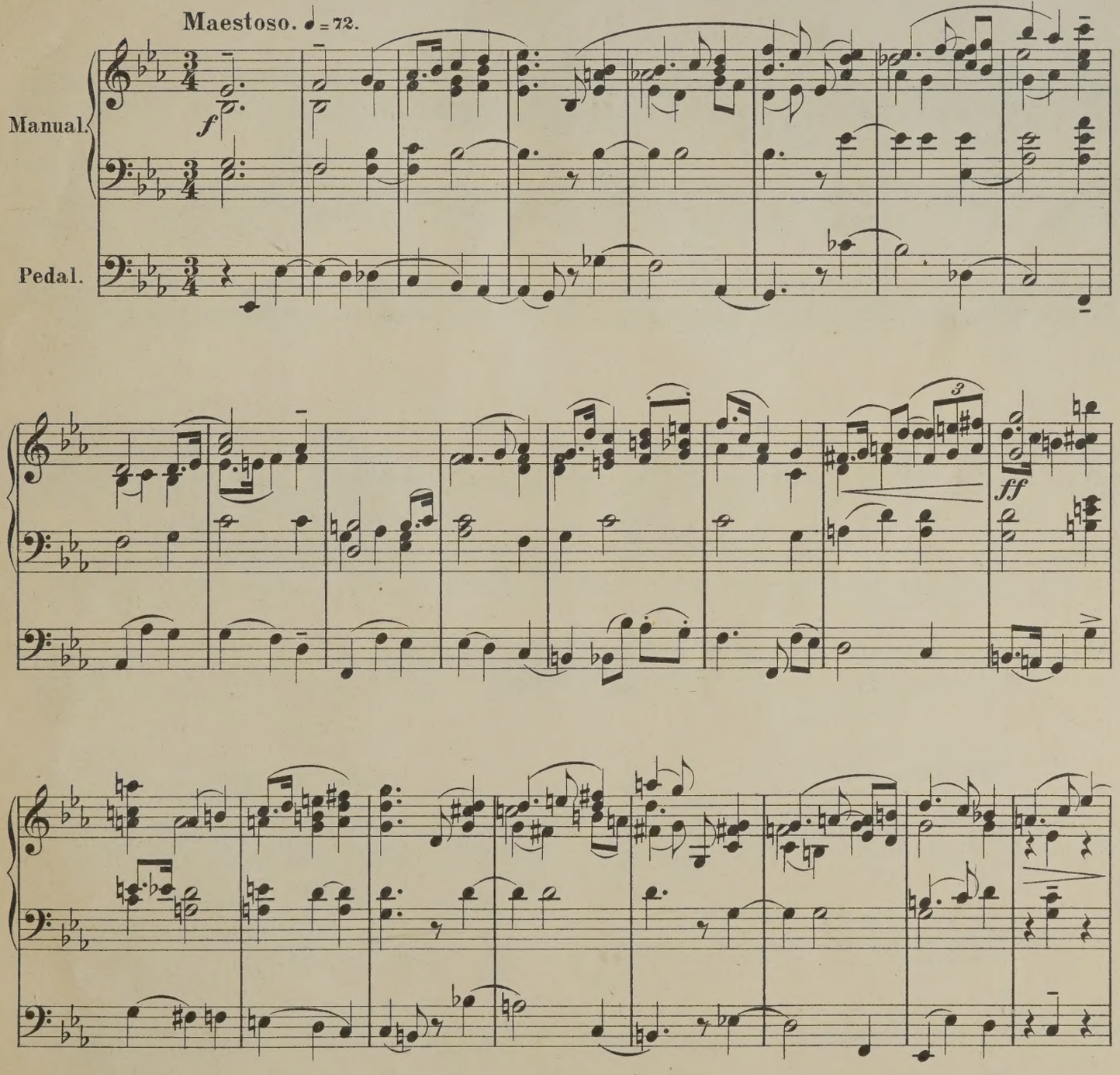
(Nr. 1 in Es dur — E flat major)

für Orgel componirt

von

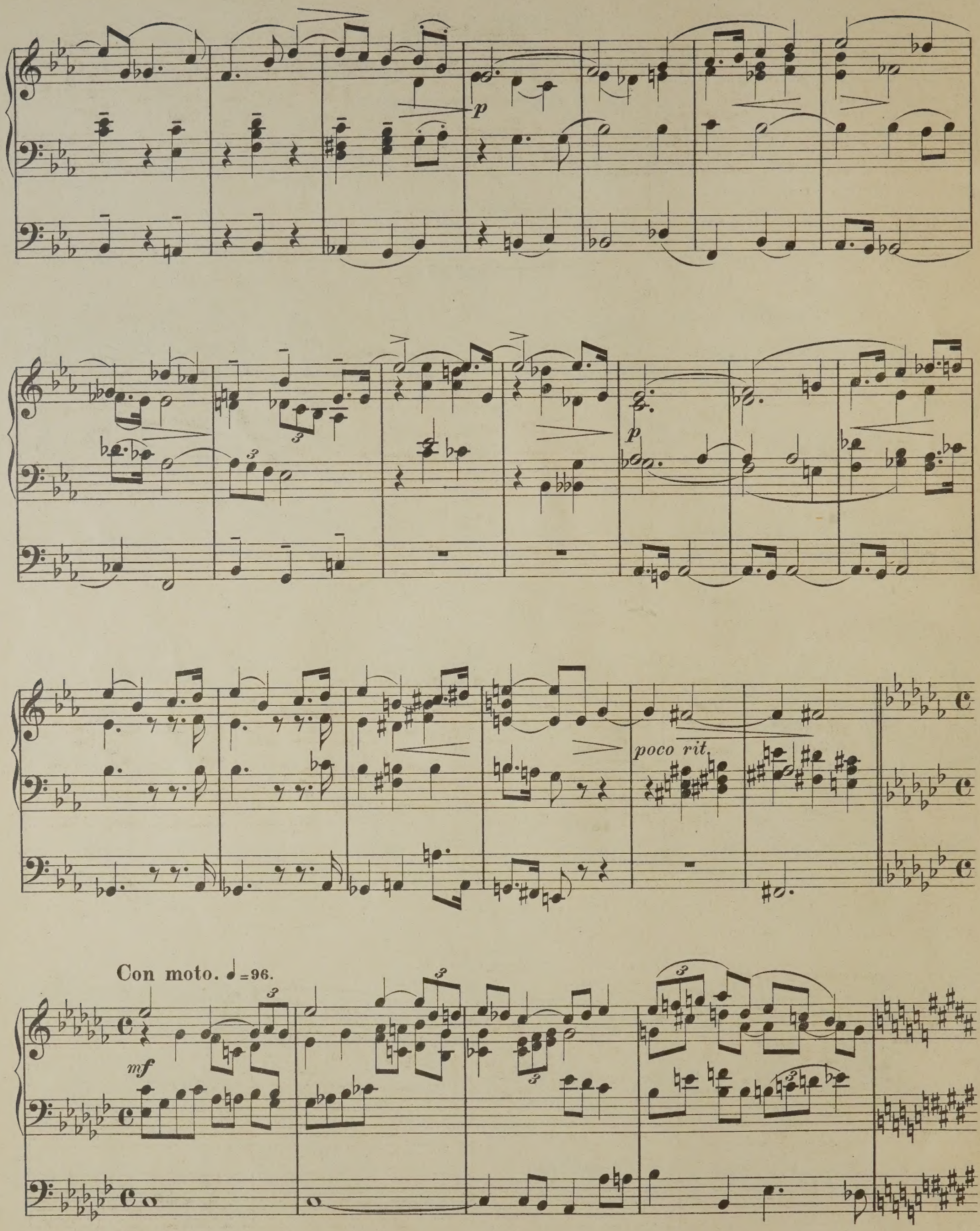
PERCY C. BUCK.

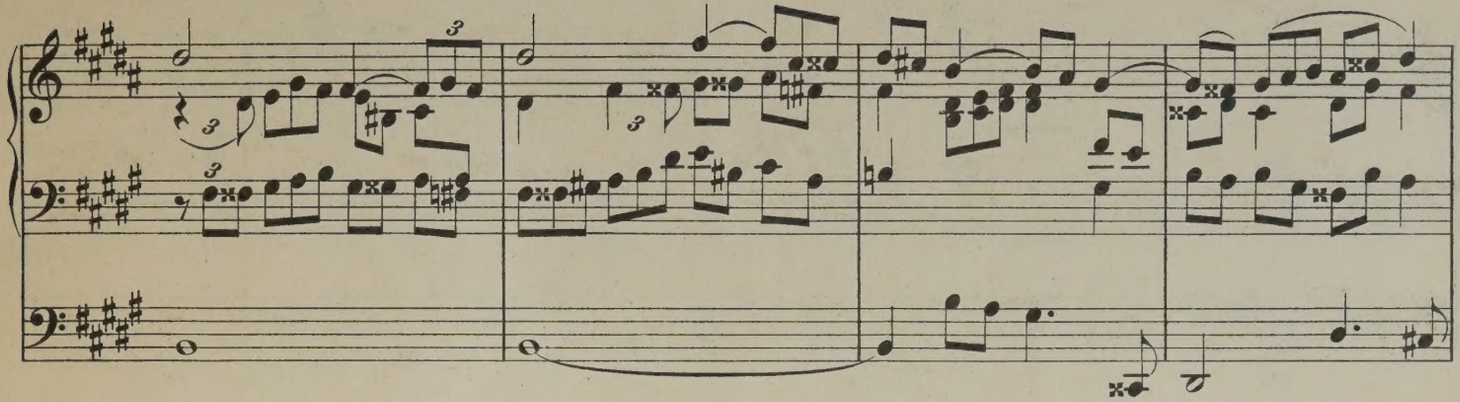
I. Fantasie.

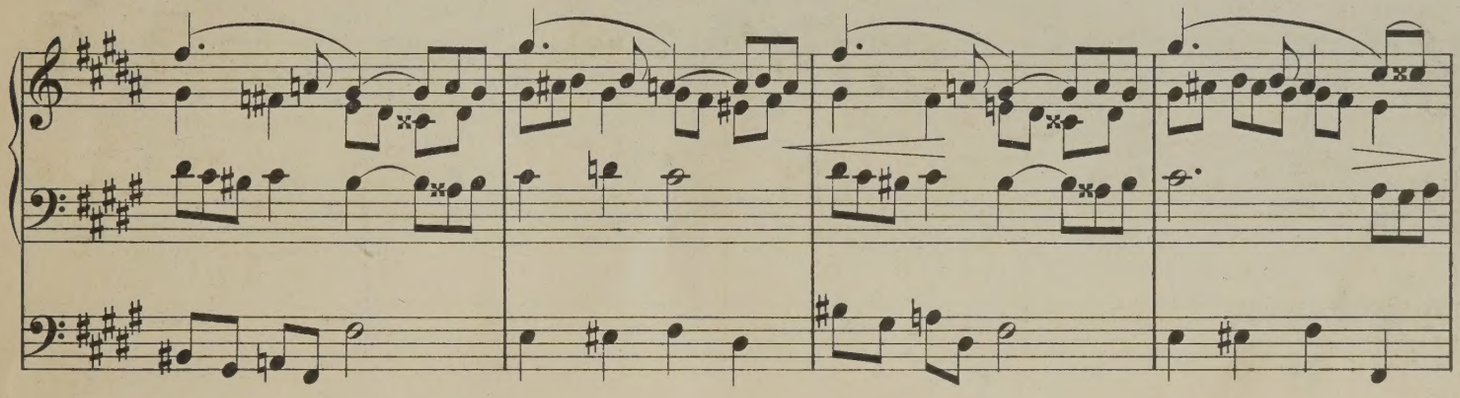


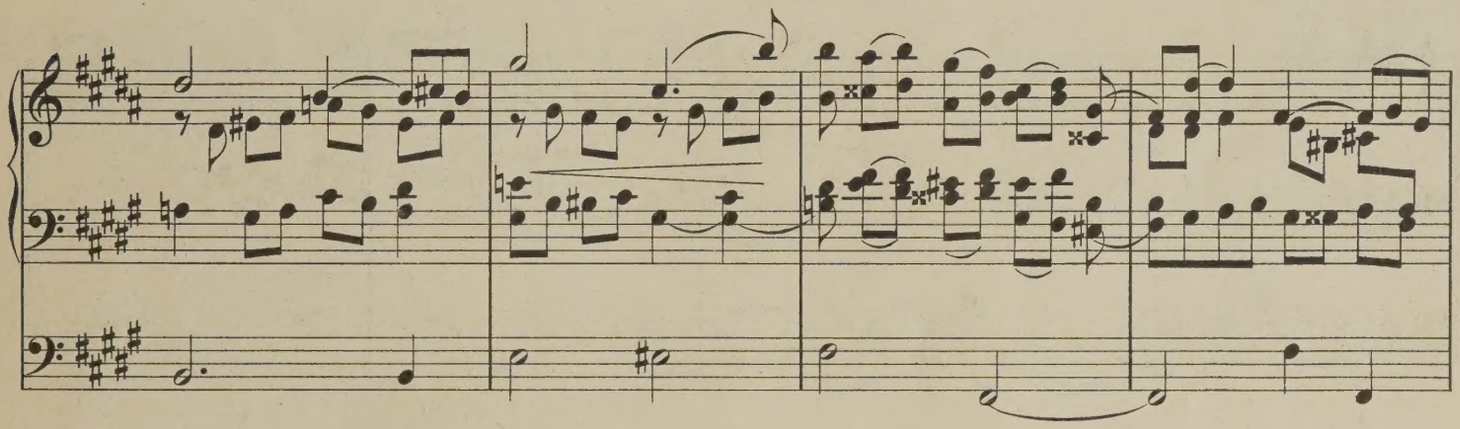
Stich und Druck von Breitkopf & Härtel in Leipzig.

21180

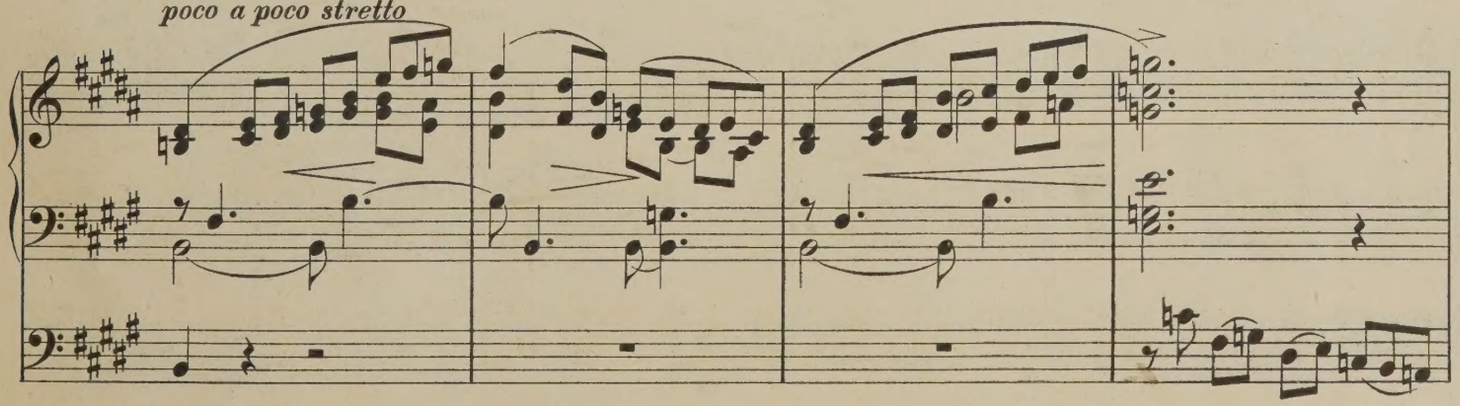

p
p
poco rit.
Con moto. ♩=96.
mf

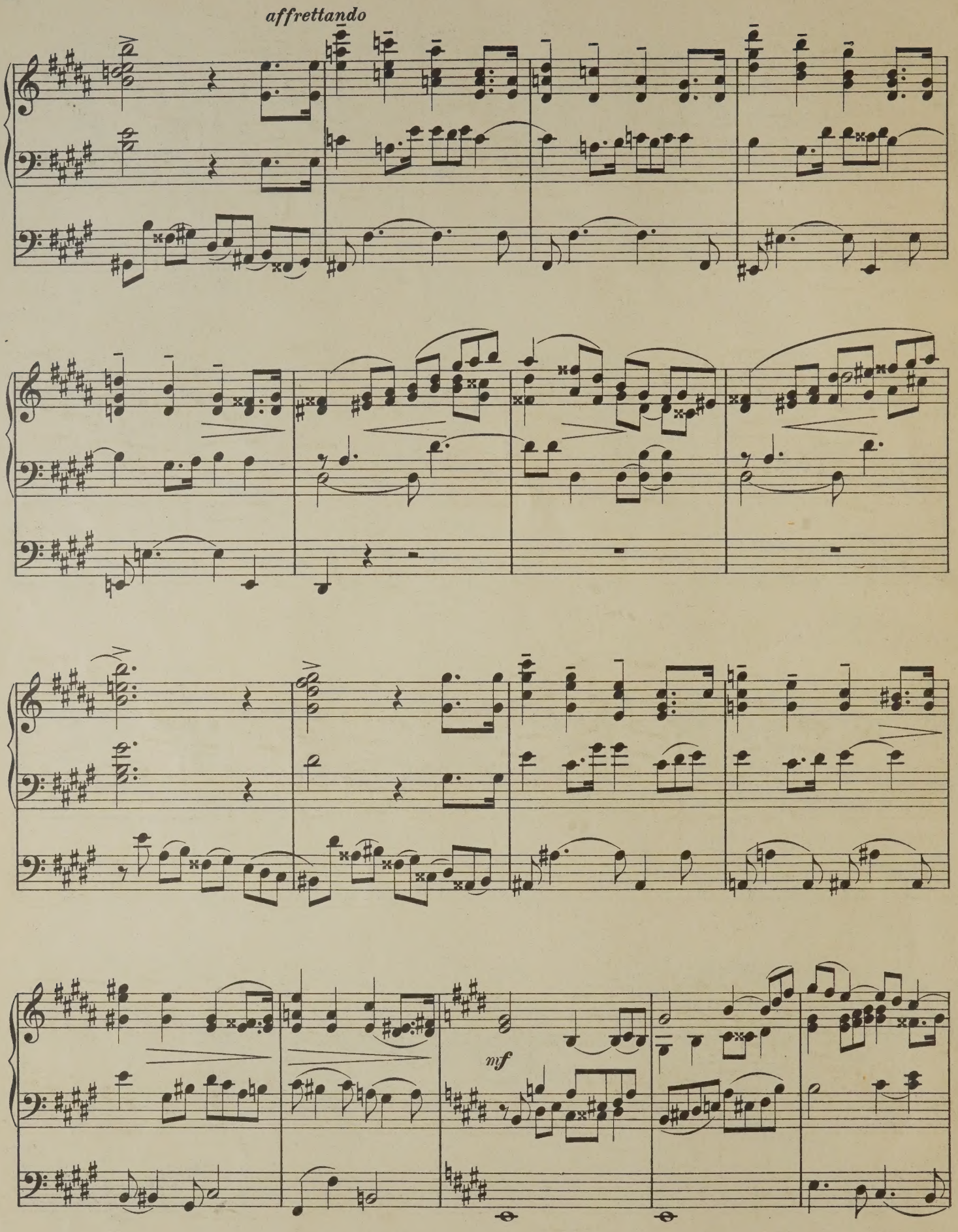


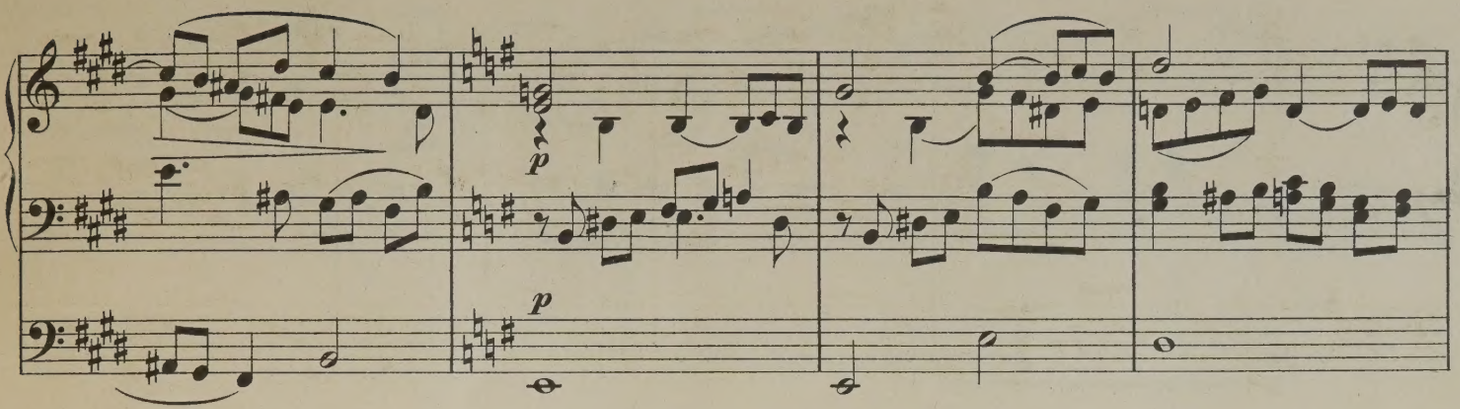


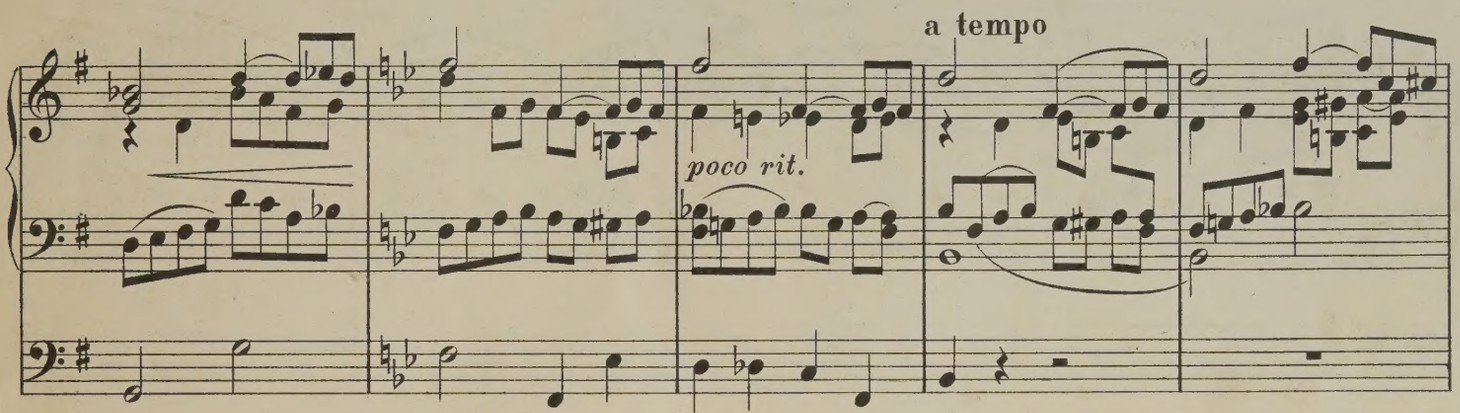


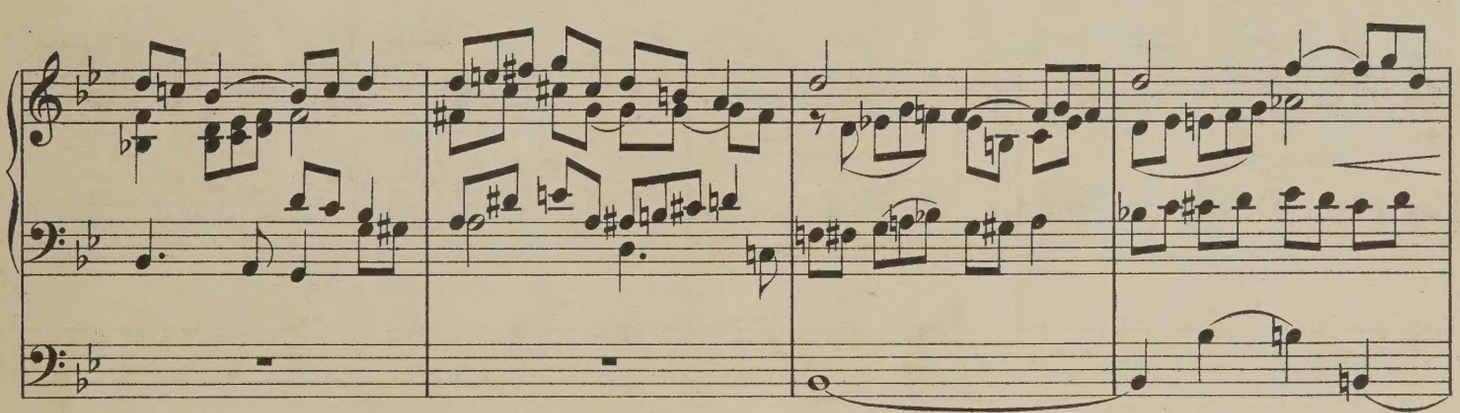
poco a poco stretto

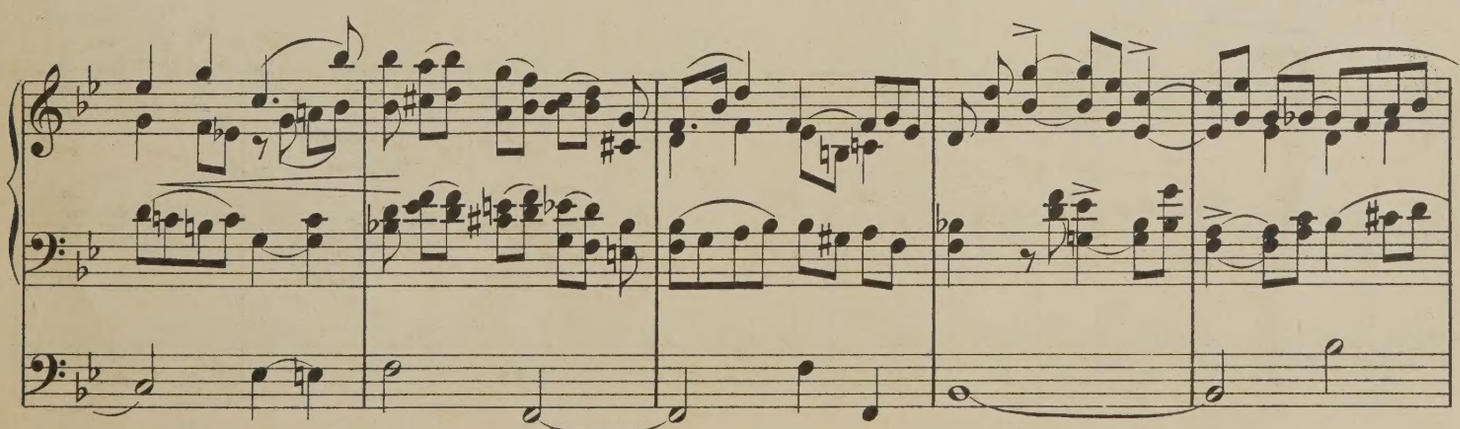


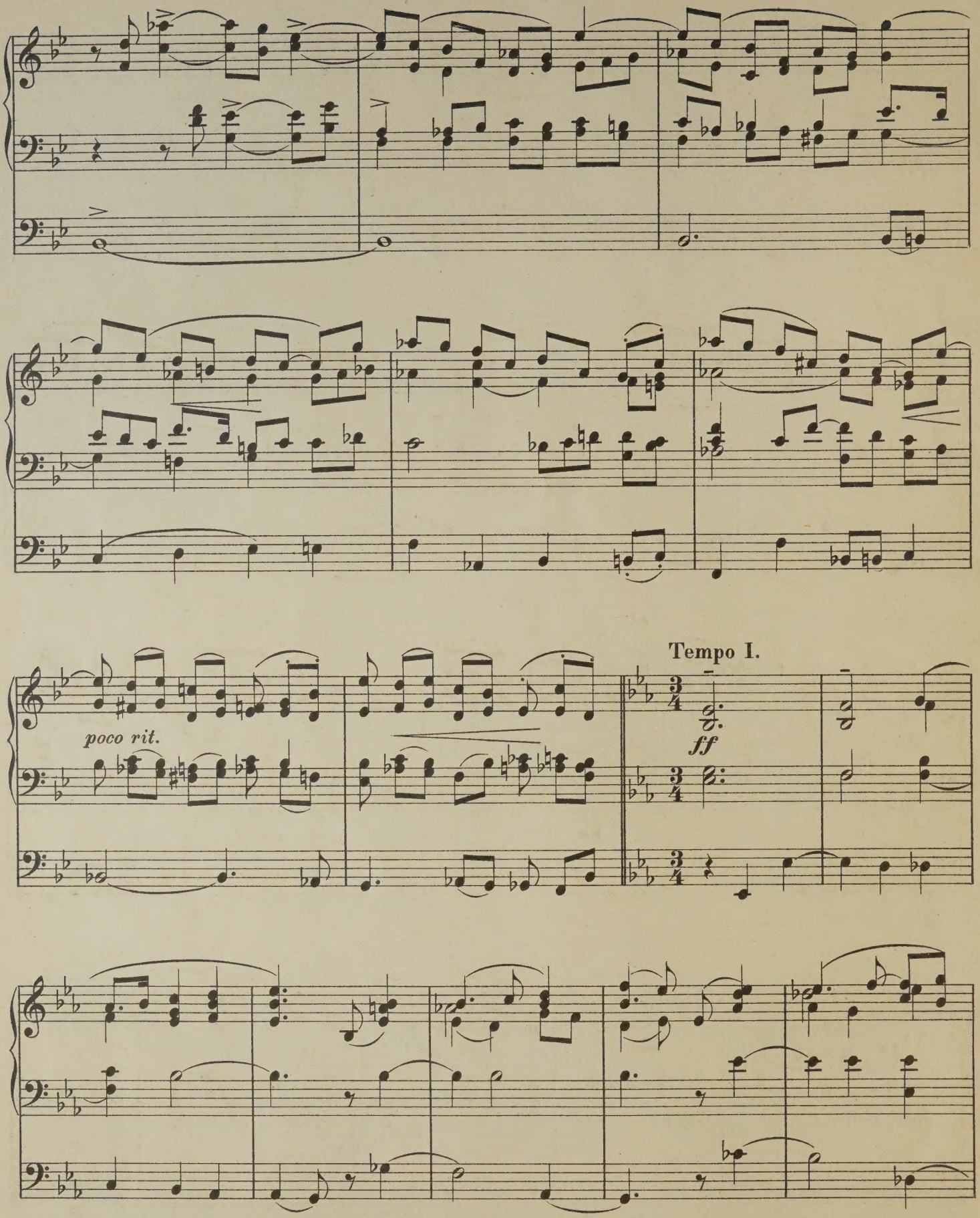

affrettando
mf

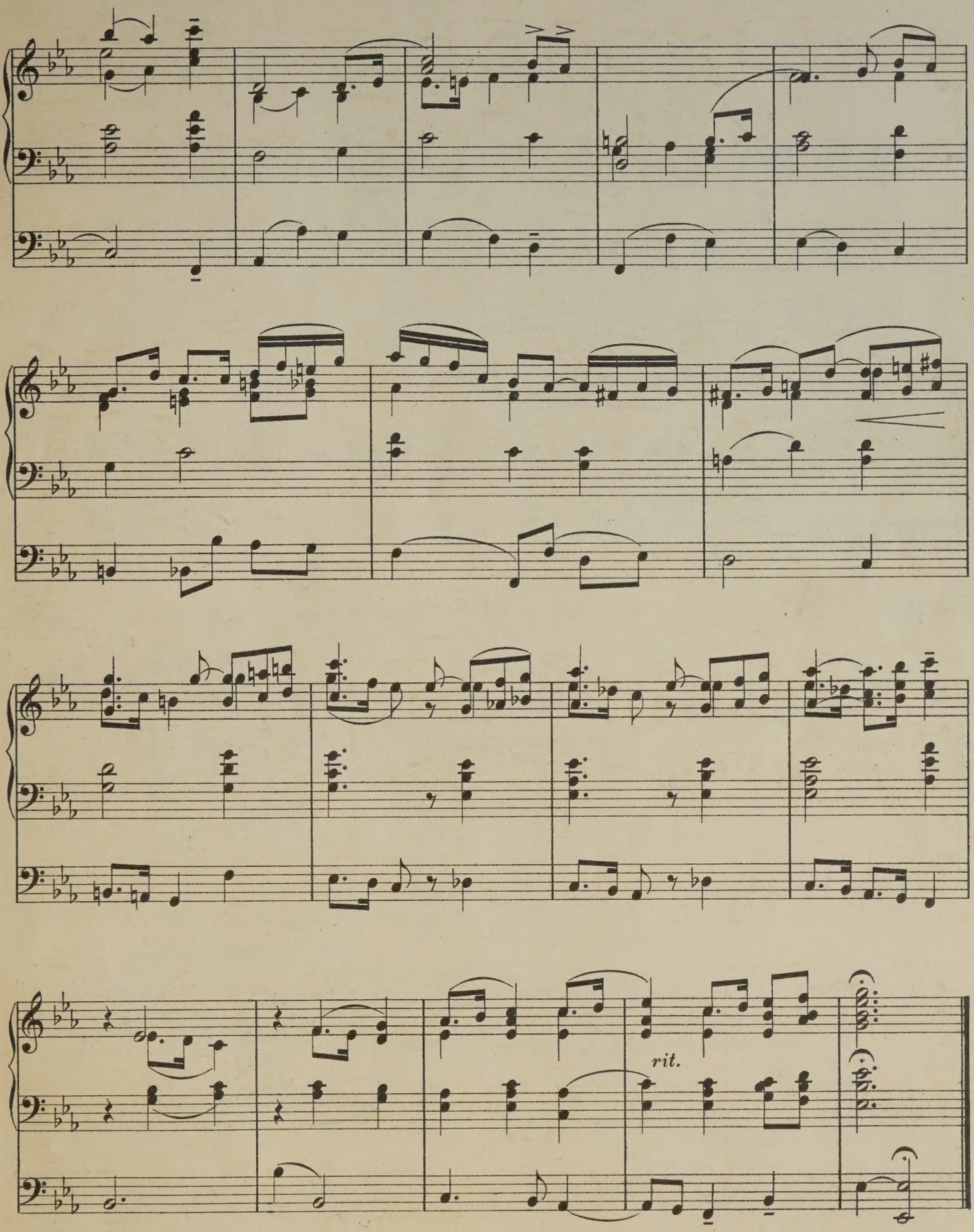

p
p


a tempo
poco rit.

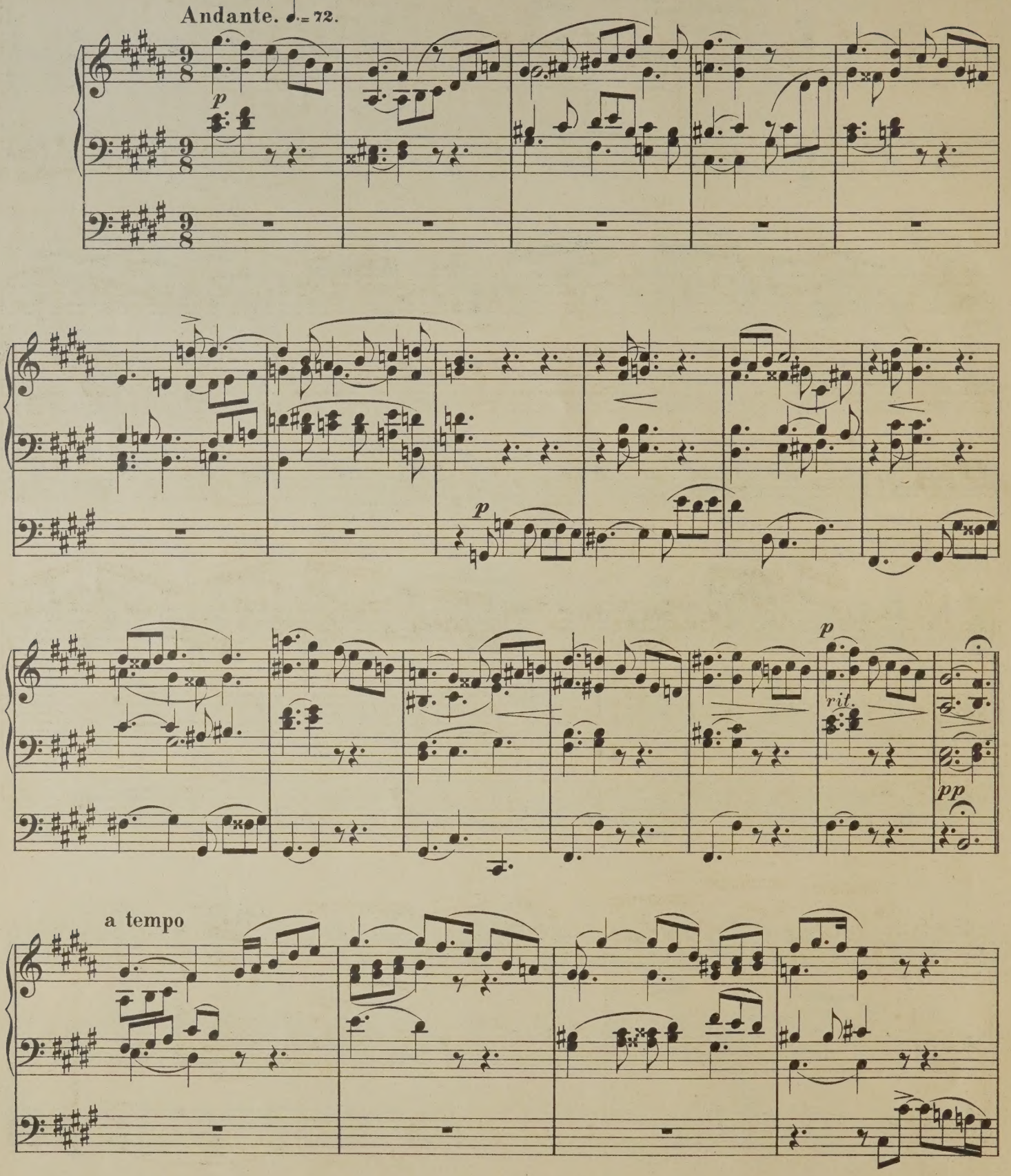


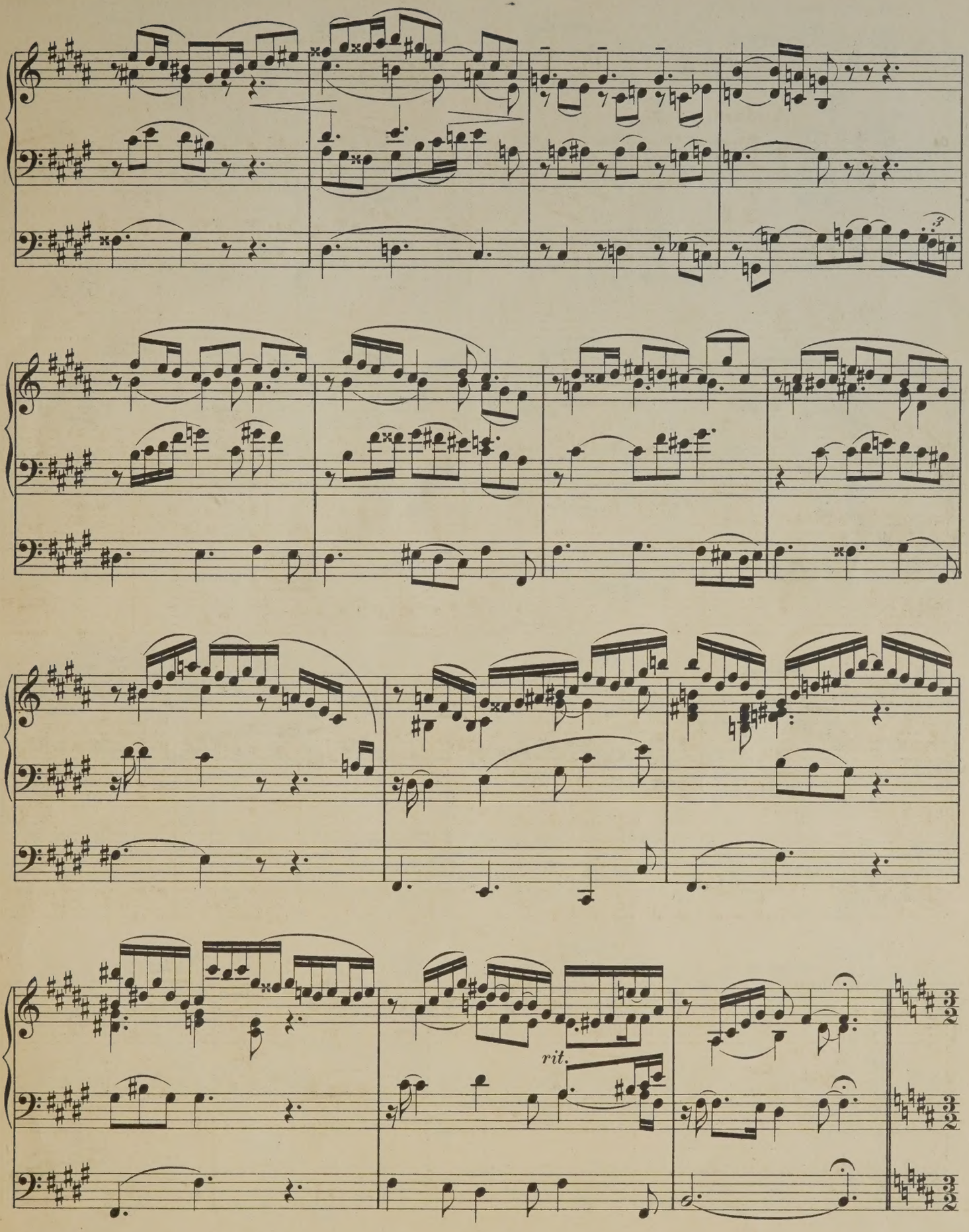


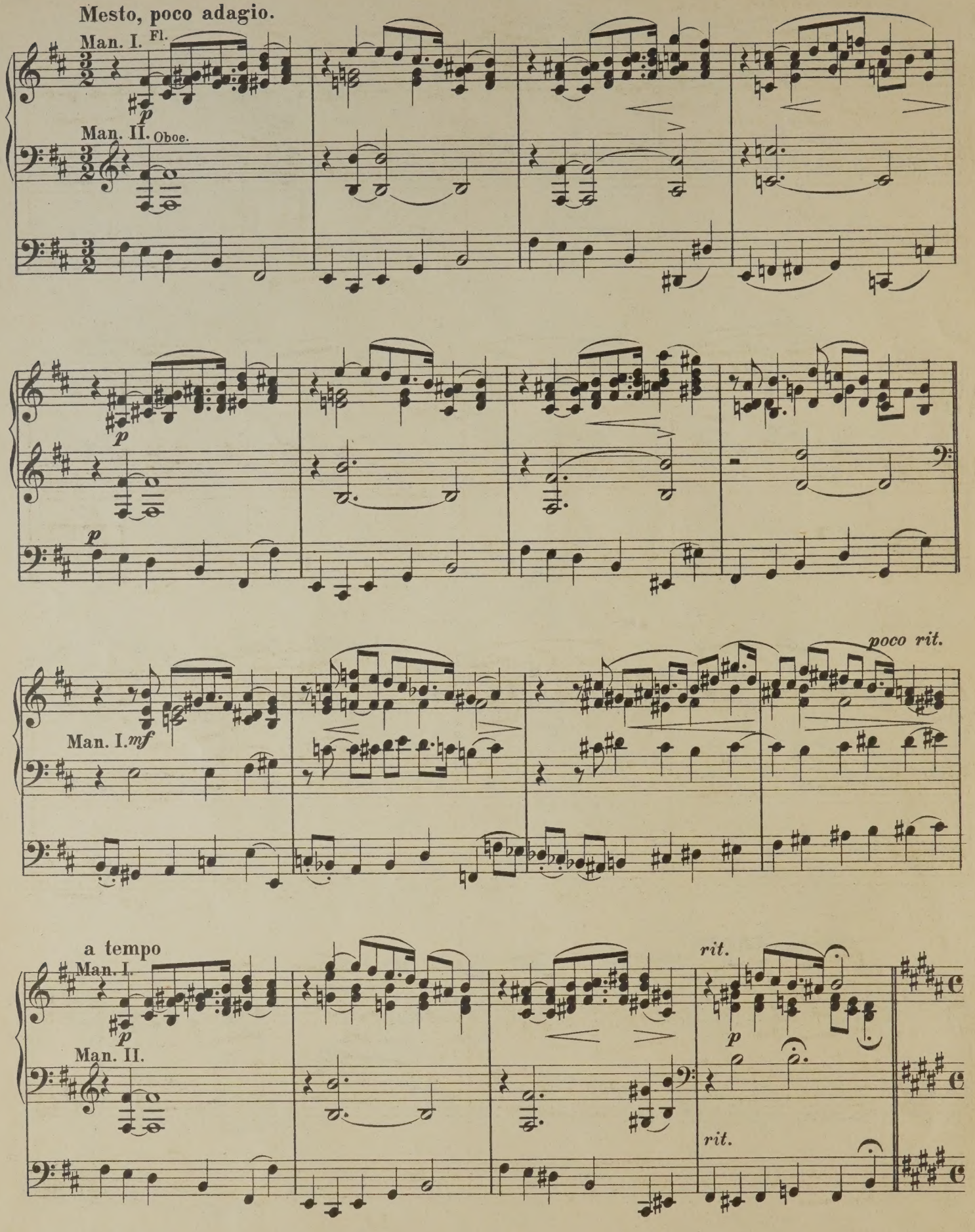

poco rit.
Tempo I.
ff

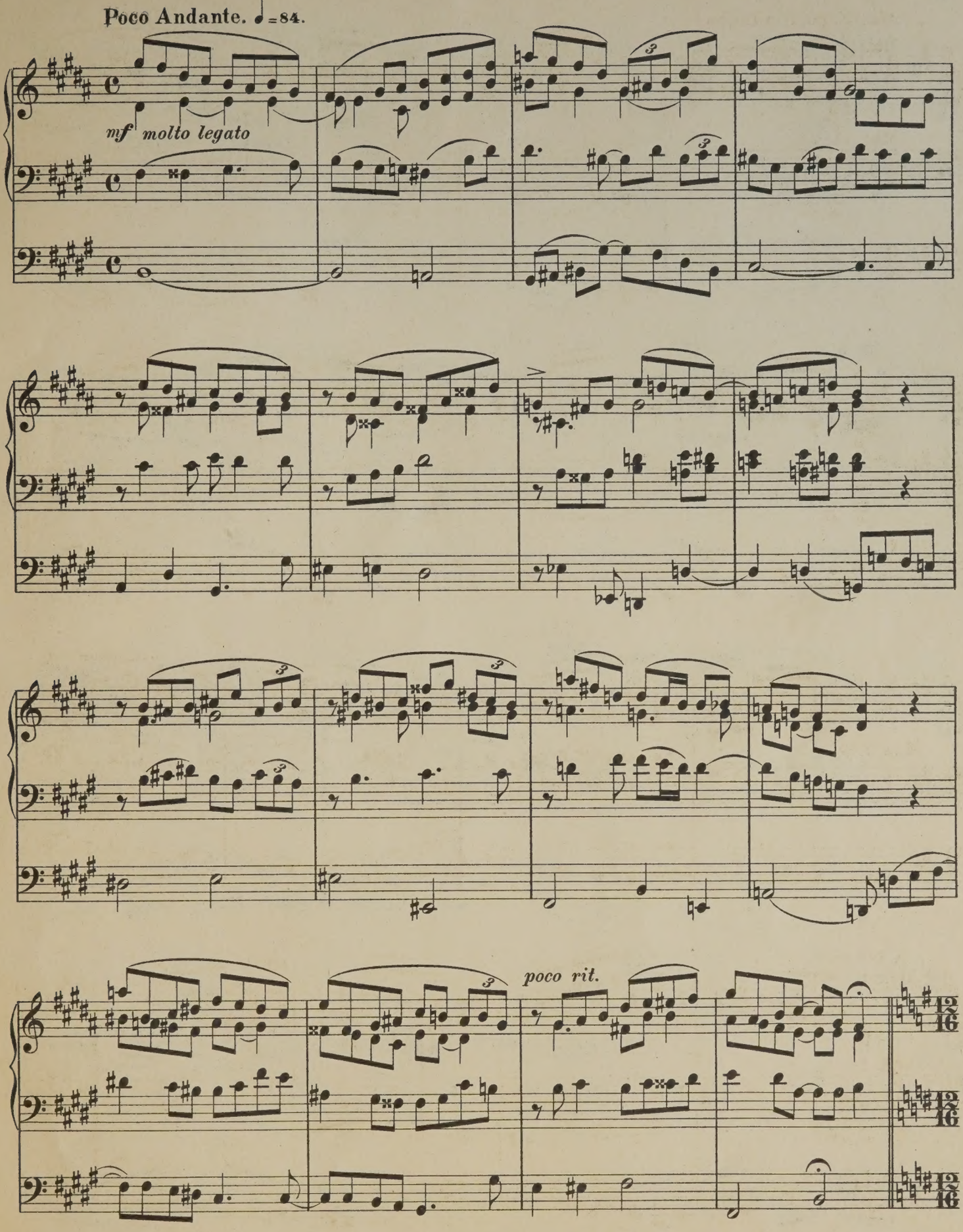

rit.

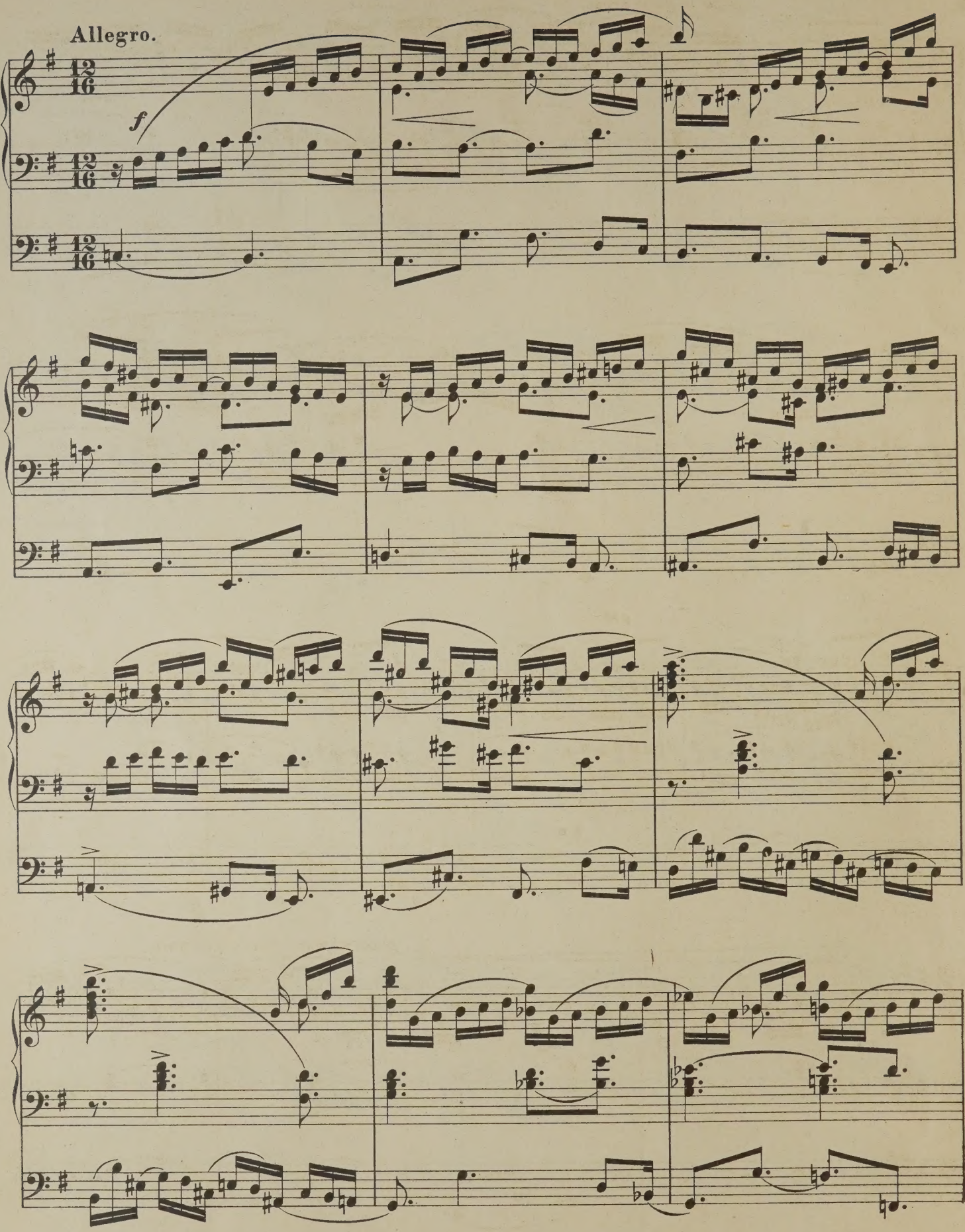
II. Variationen.

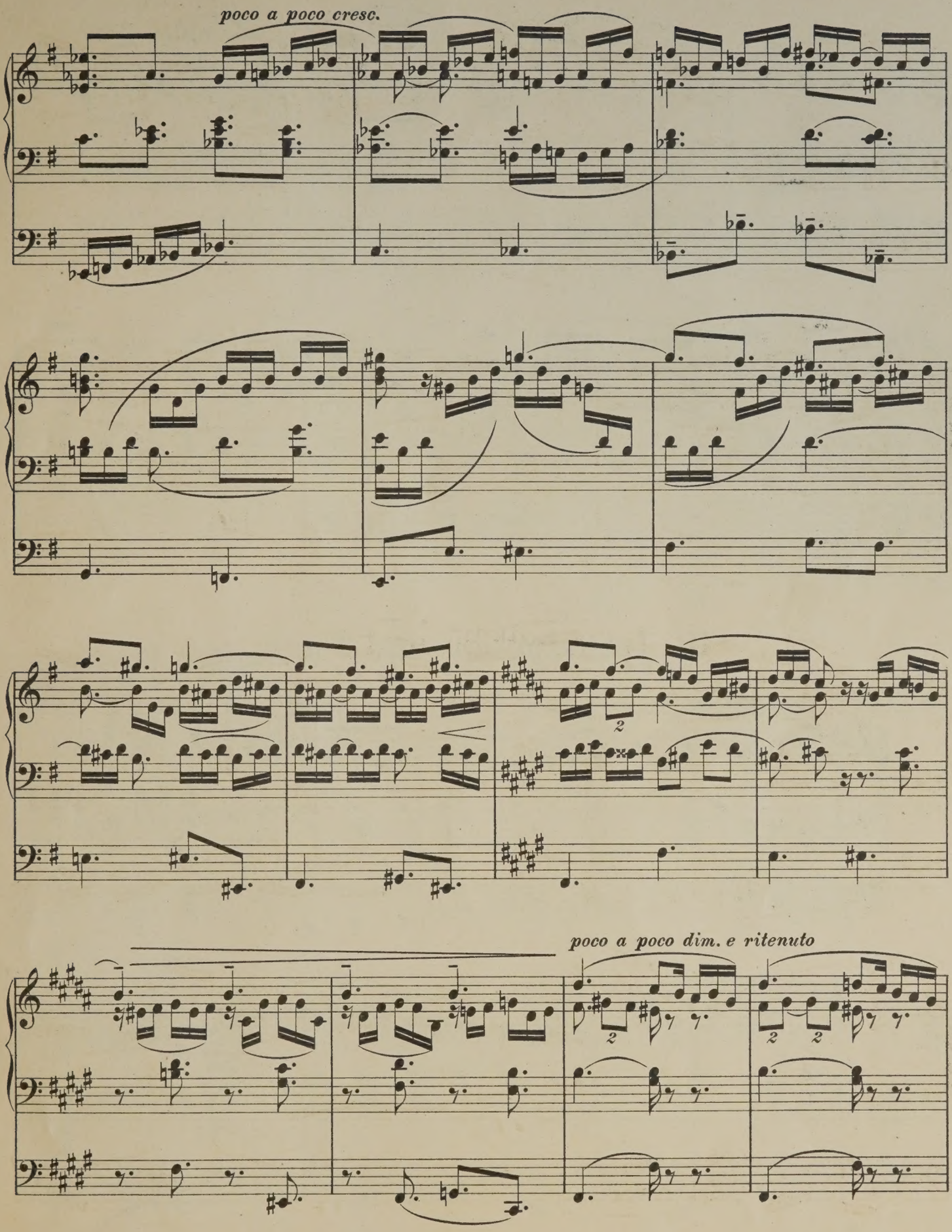


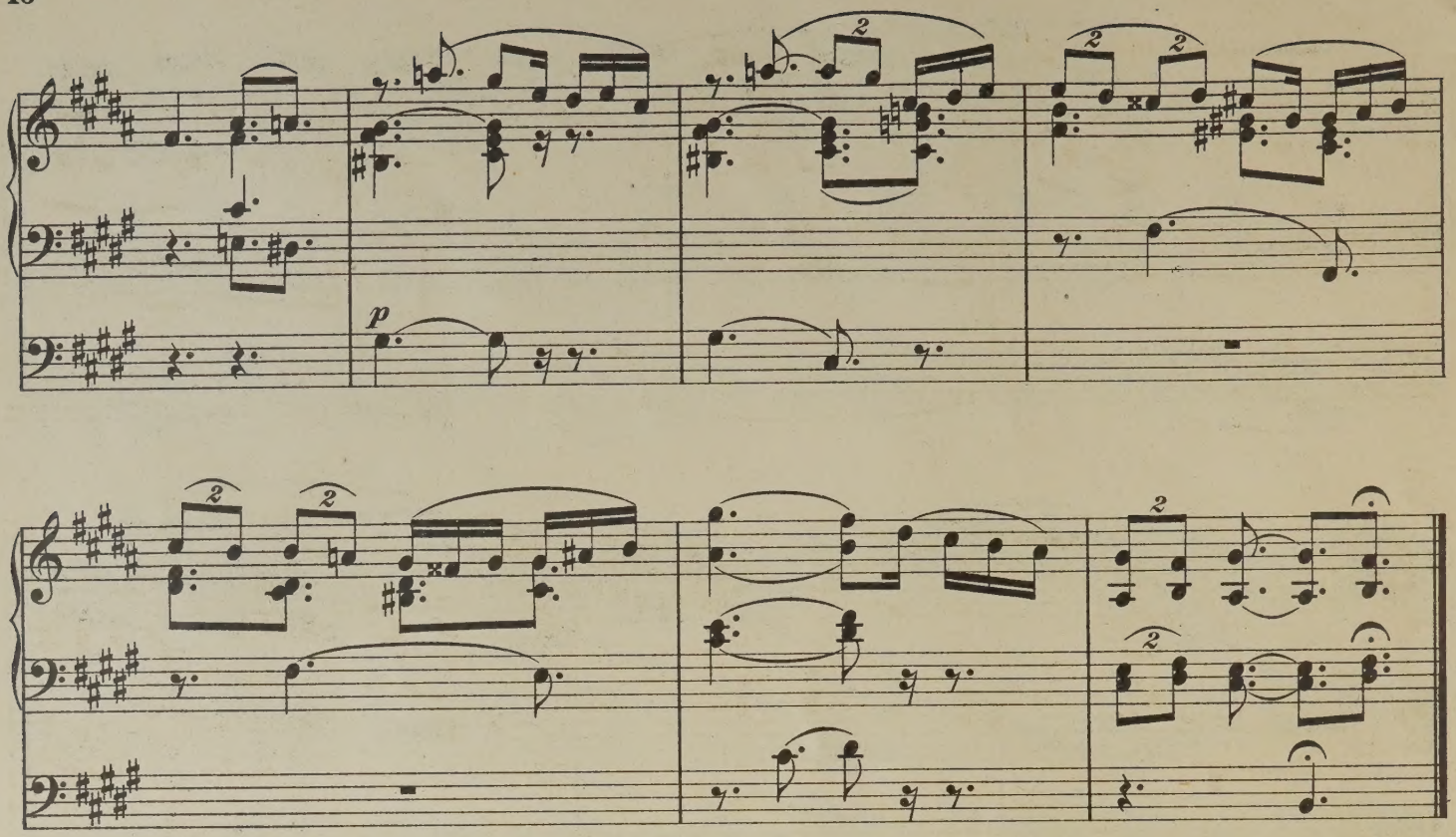

rit.


Mesto, poco adagio.
Man. I.
Fl.
p
Man. II.
Oboe.
p
p
poco rit.
Man. I.
mf
a tempo
Man. I.
p
Man. II.
rit.
p
rit.

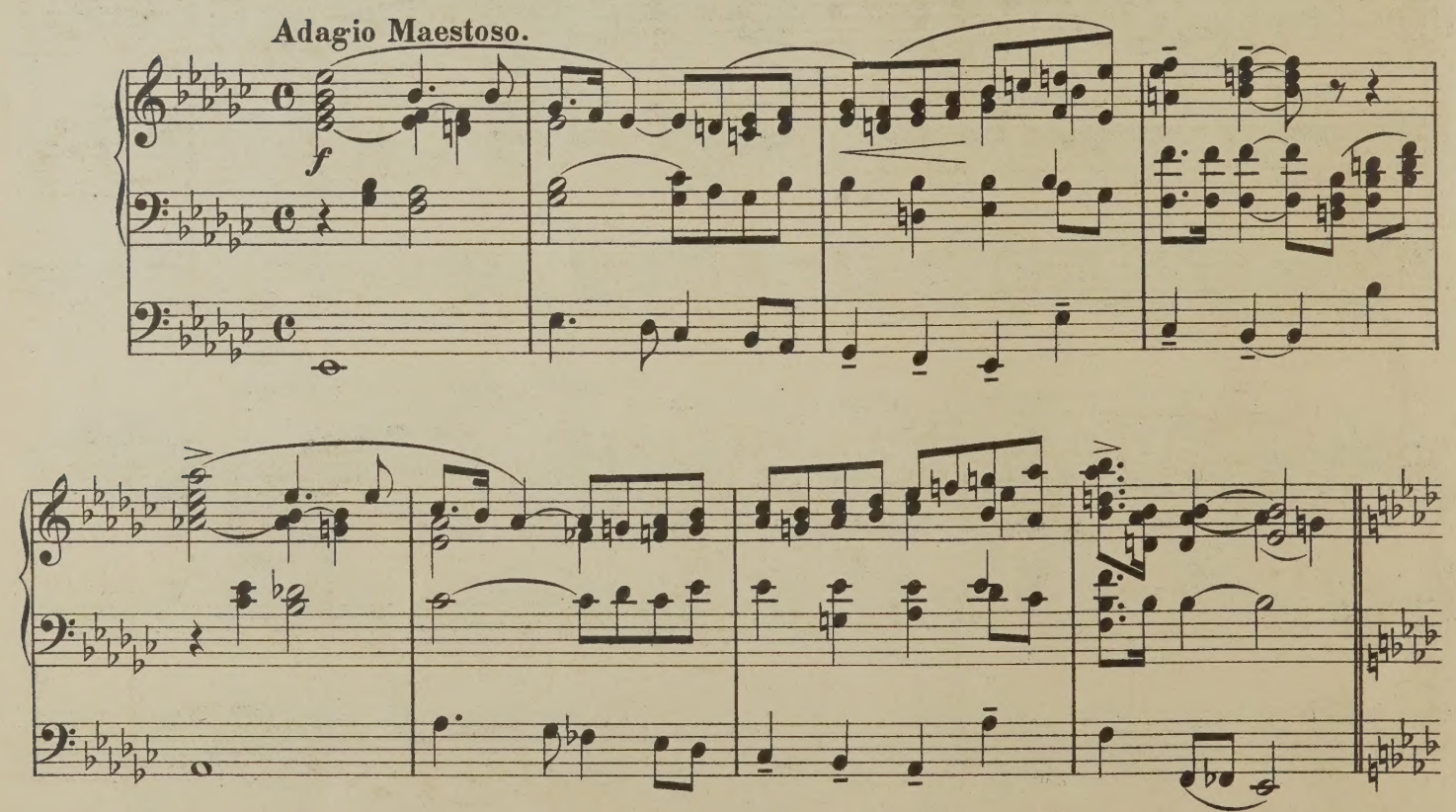

Poco Andante. ♩=84.
mf molto legato
poco rit.

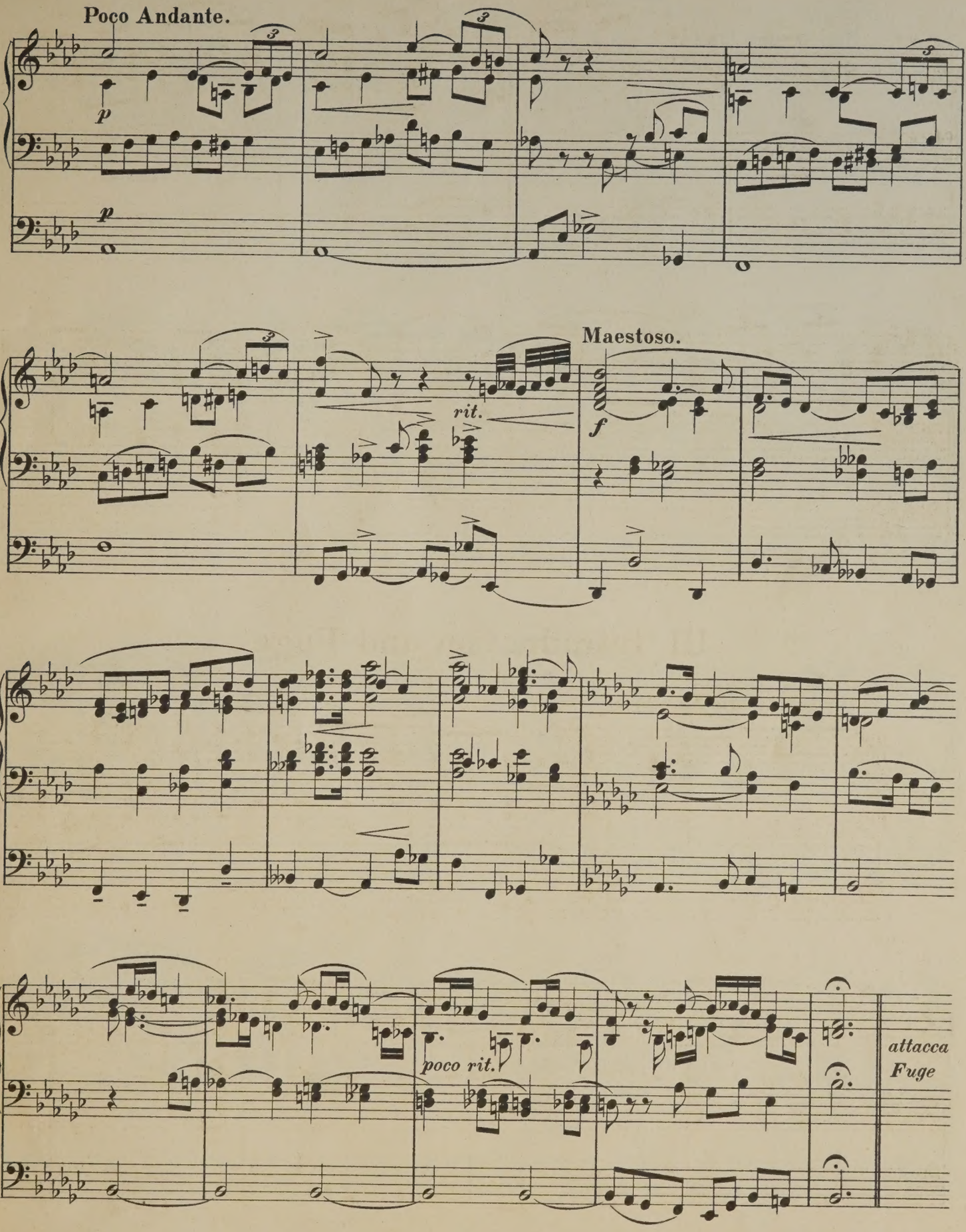

Allegro.
f


poco a poco cresc.
poco a poco dim. e ritenuto



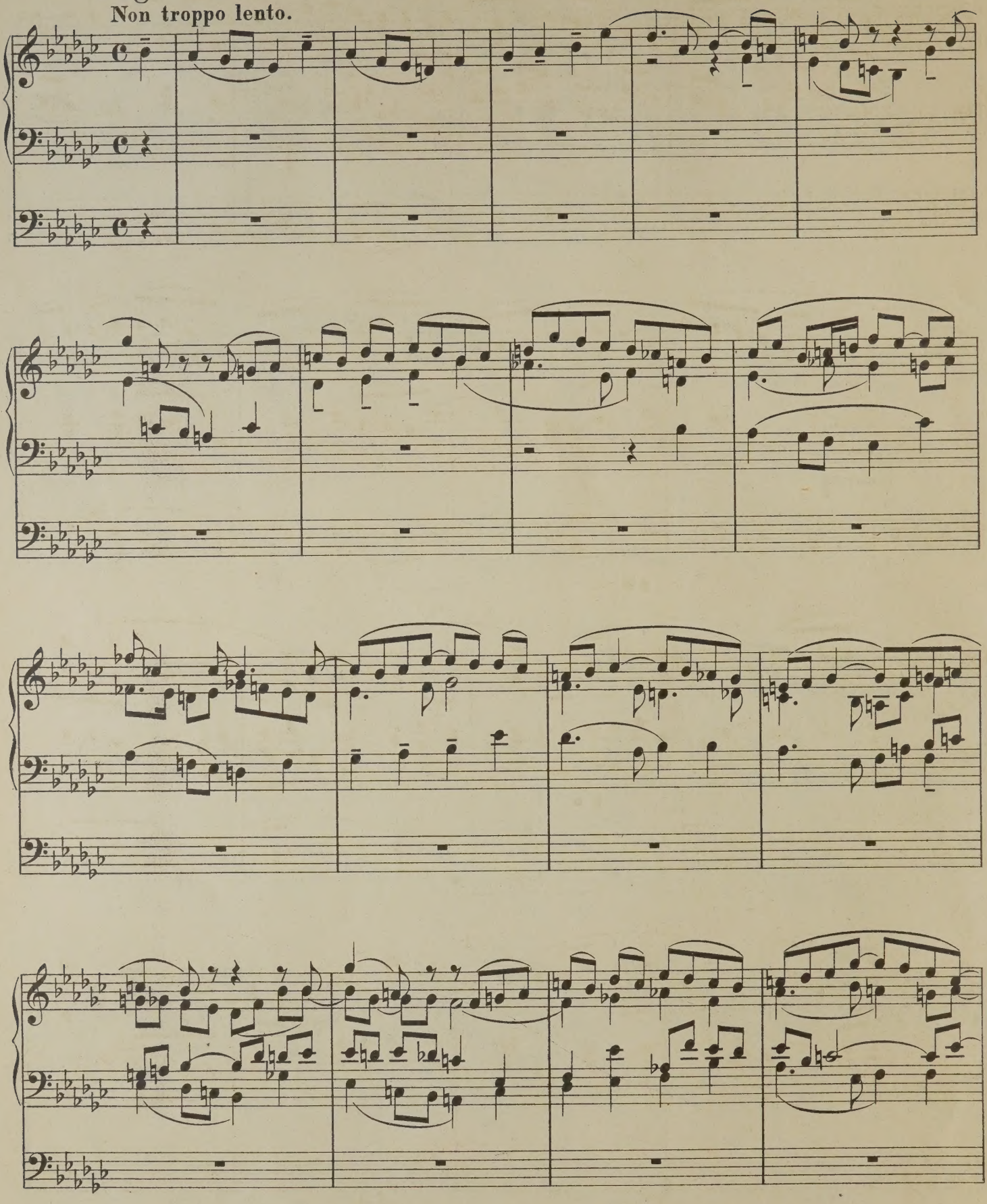
III. Introduction und Fuge.

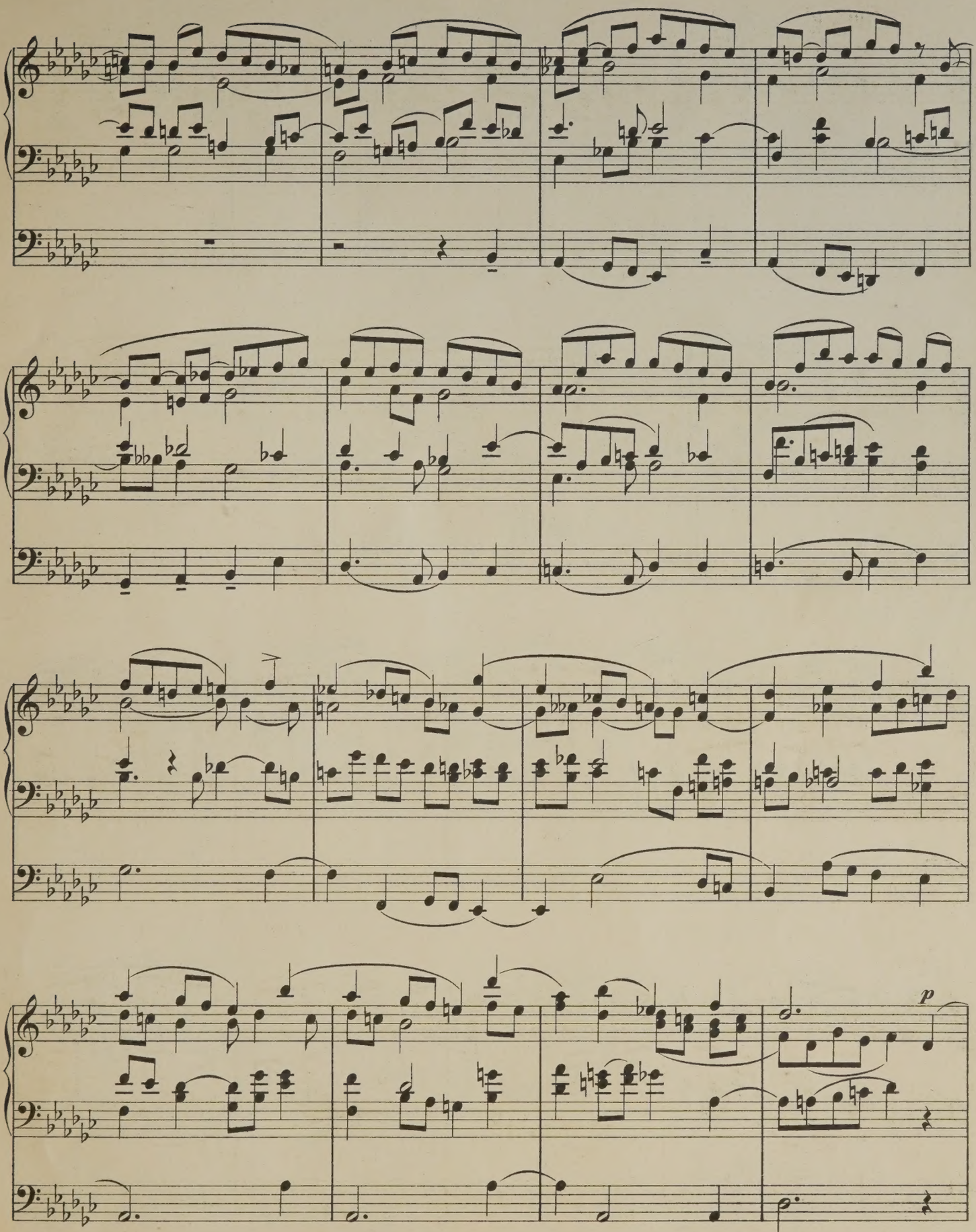


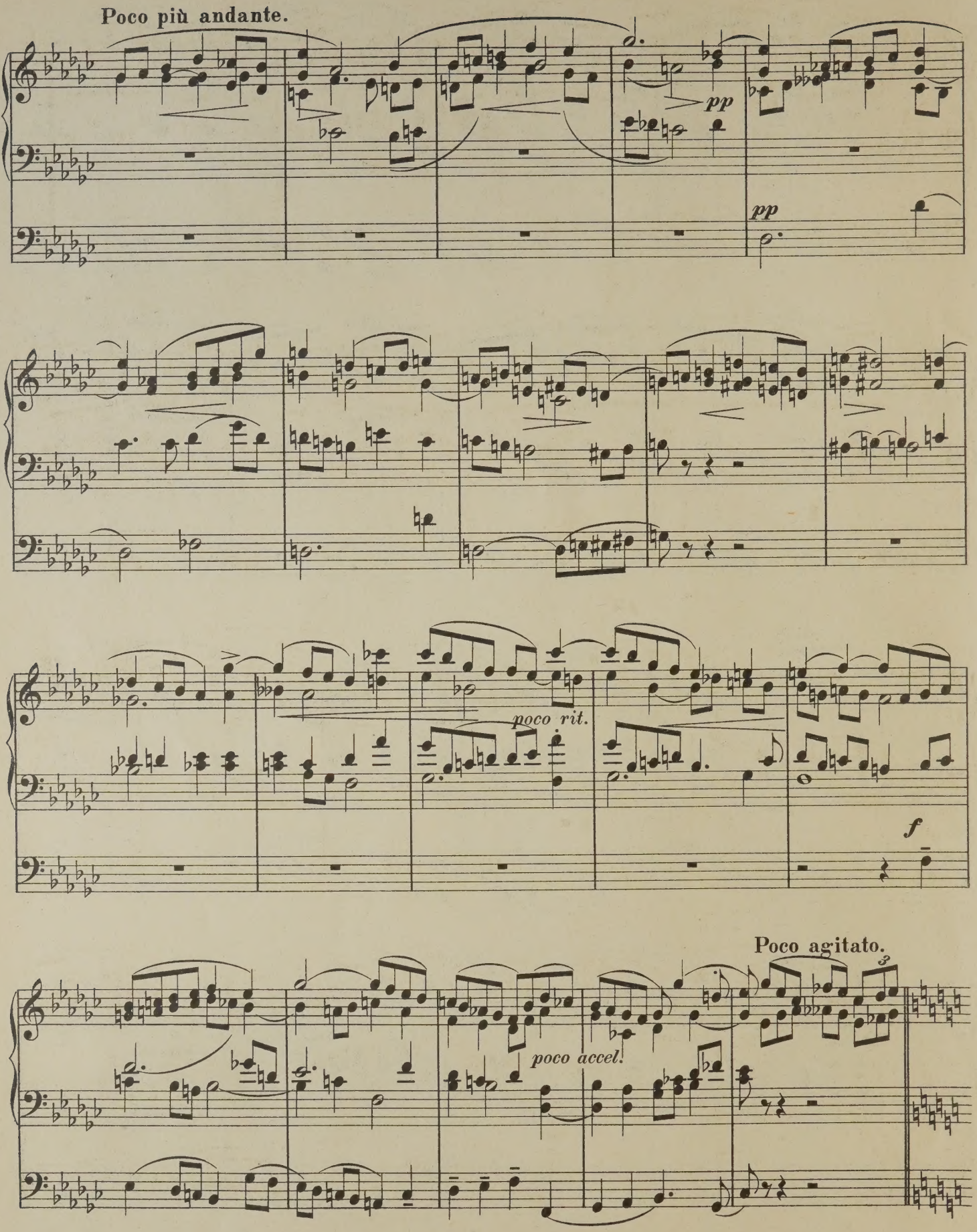

Poco Andante.
p
p
Maestoso.
rit.
f
poco rit.
attacca
Fuge

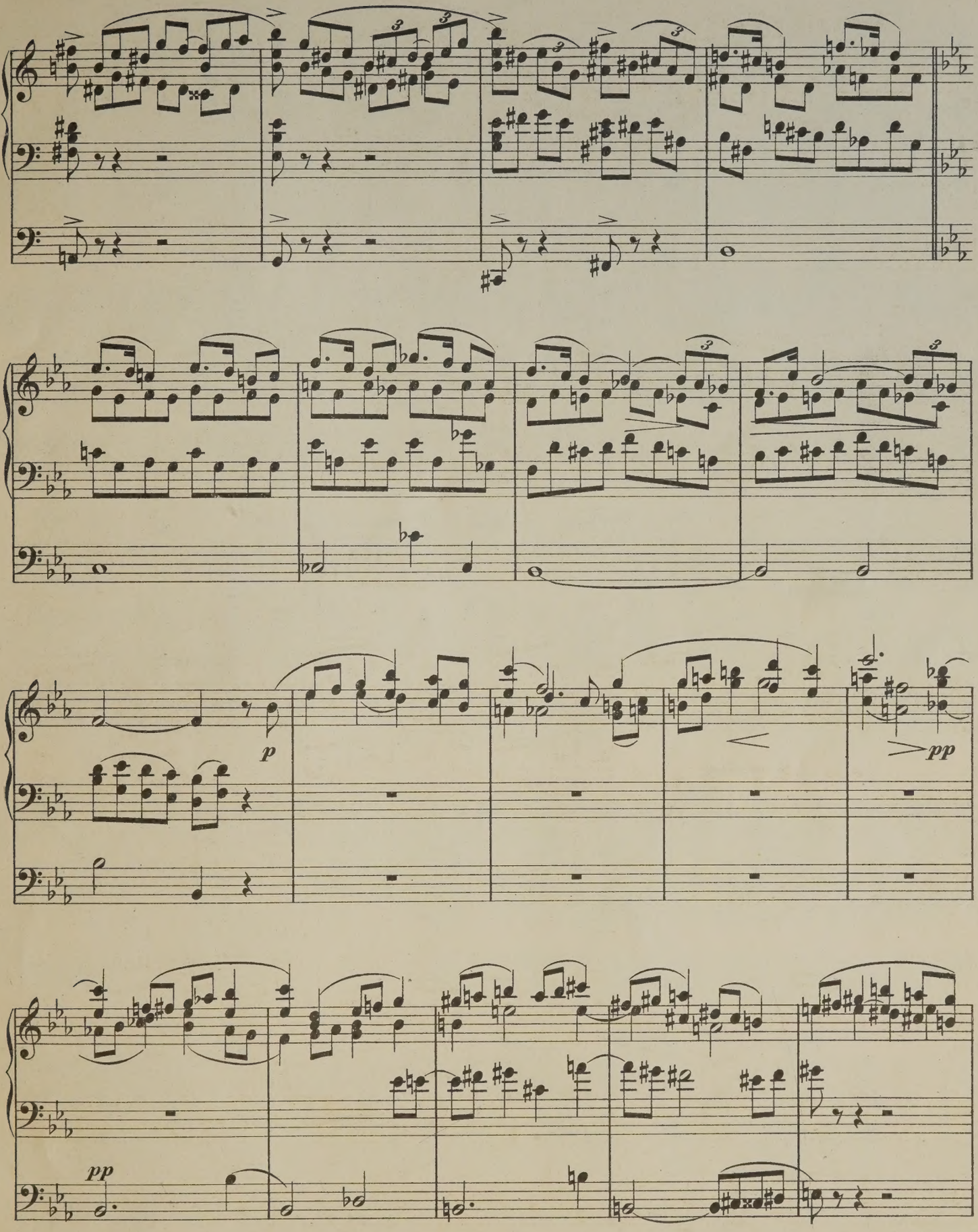
Fuge.

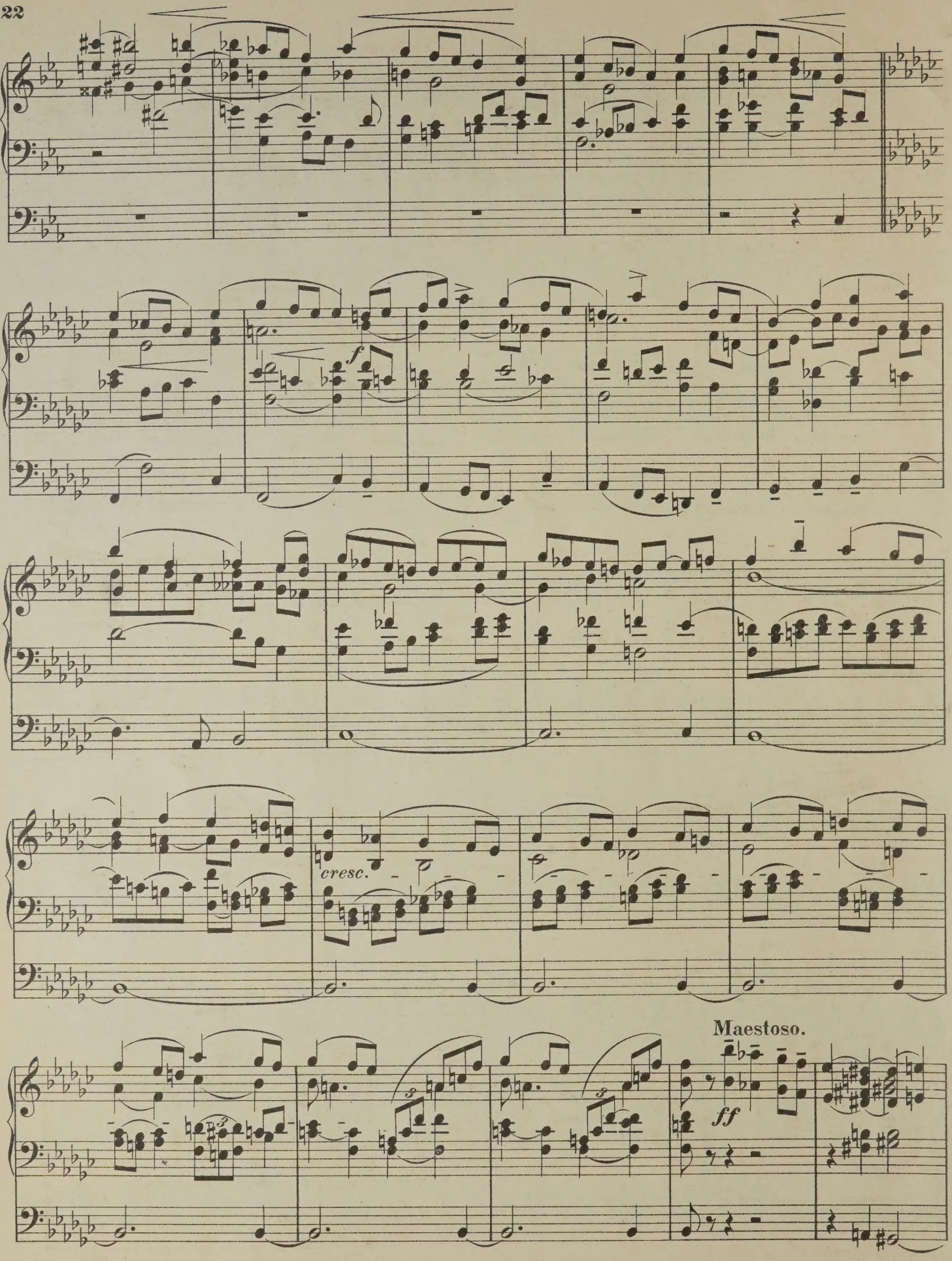
Non troppo lento.

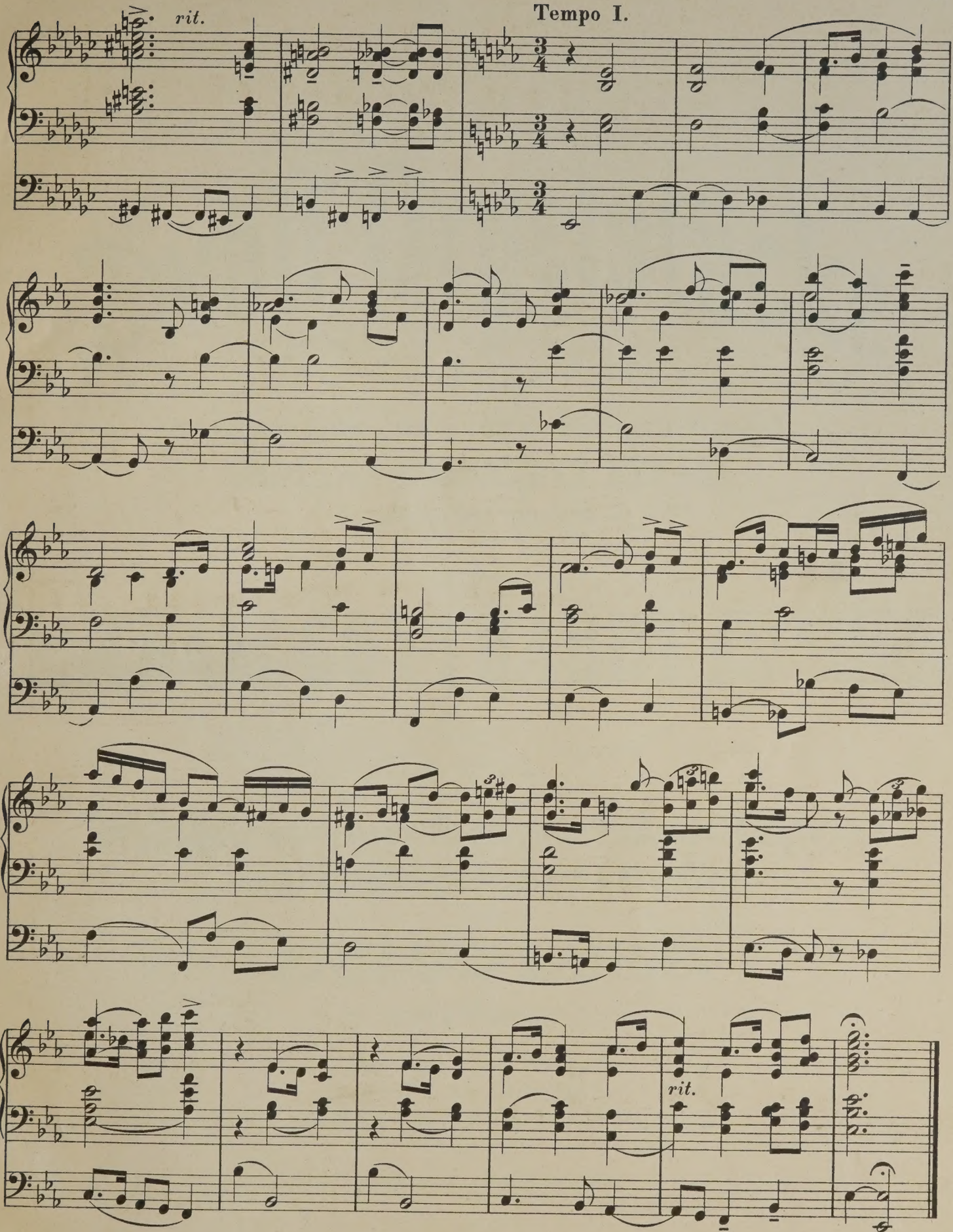



p


Poco più andante.
pp
pp
poco rit.
f
Poco agitato.
poco accel.


p
pp
pp


f
cresc.
Maestoso.
ff


rit.
Tempo I.
rit.

Zwölf Orgelstücke

verfertiget

und seinem verdienstvollen Lehrer, dem Herrn Organist

JOHANN CHRISTIAN KITTEL

dankbarlichst gewidmet

von

MICHAEL GOTTHARDT FISCHER.

4. Werk.

Für den Gebrauch beim Orgelunterricht mit Fingersatz und Pedalbezeichnungen versehen

von

RICHARD LANGE.

Eigenthum der Verleger.

LEIPZIG und BRÜSSEL,

BREITKOPF & HÄRTEL.

Pr. M. 2.50. / Fr. 3.15.

Eingetragen in das Vereinsarchiv.

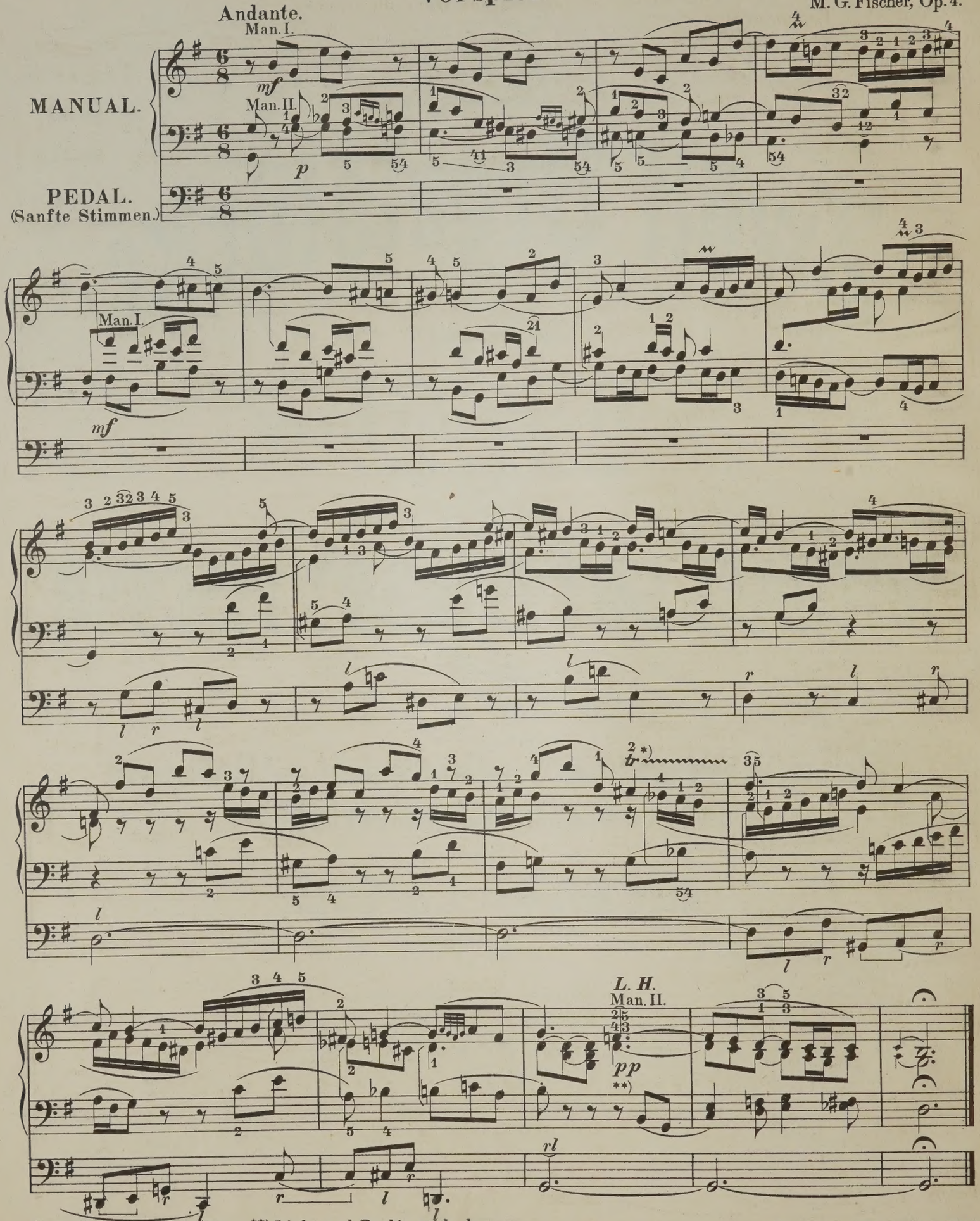
18701.

I.

Vorspiel.

M. G. Fischer, Op. 4.

Andante.



*) Triller ohne Nachschlag. **) Linke und Rechte wechseln.

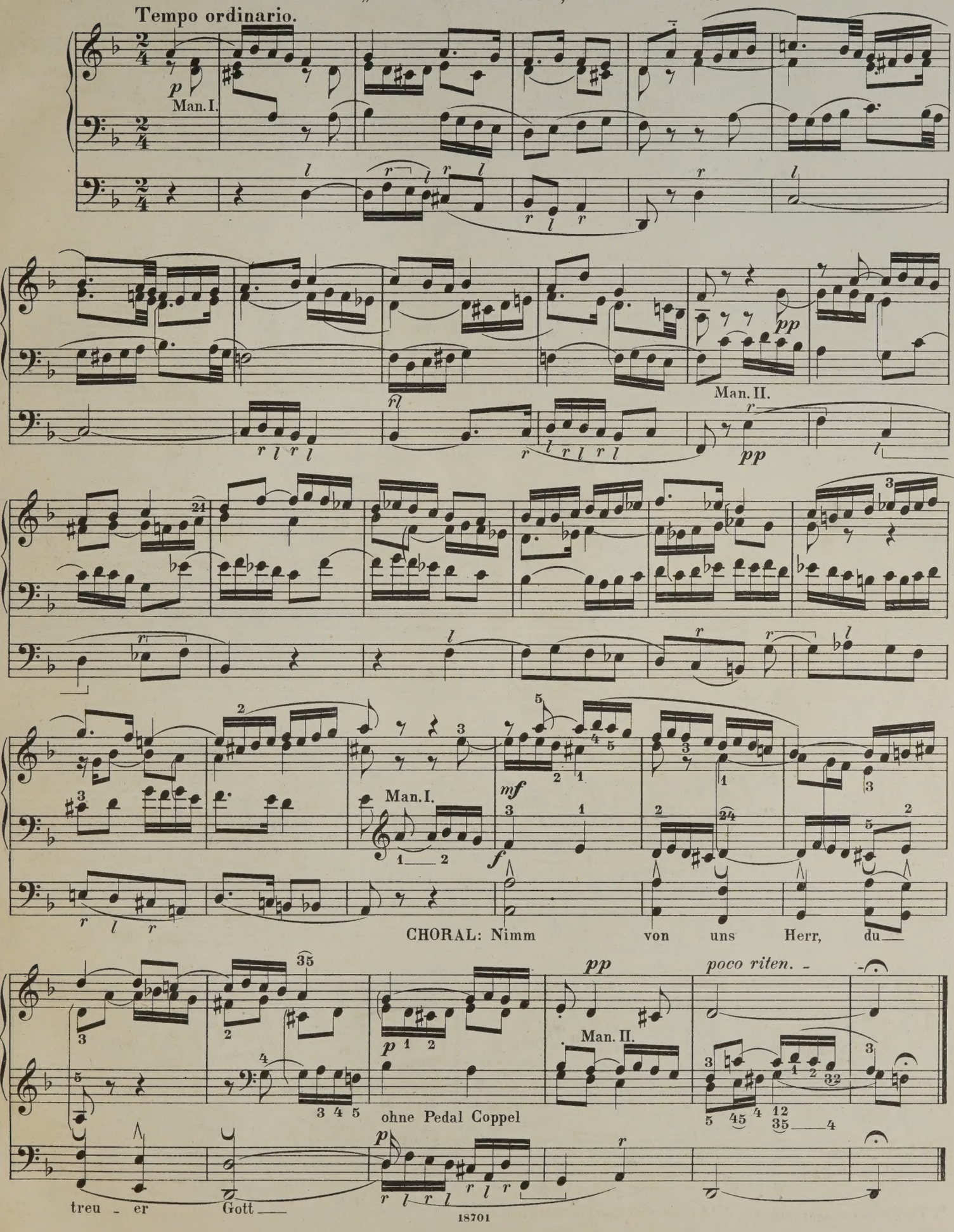
18701

Stich und Druck von Breitkopf & Härtel in Leipzig

II.

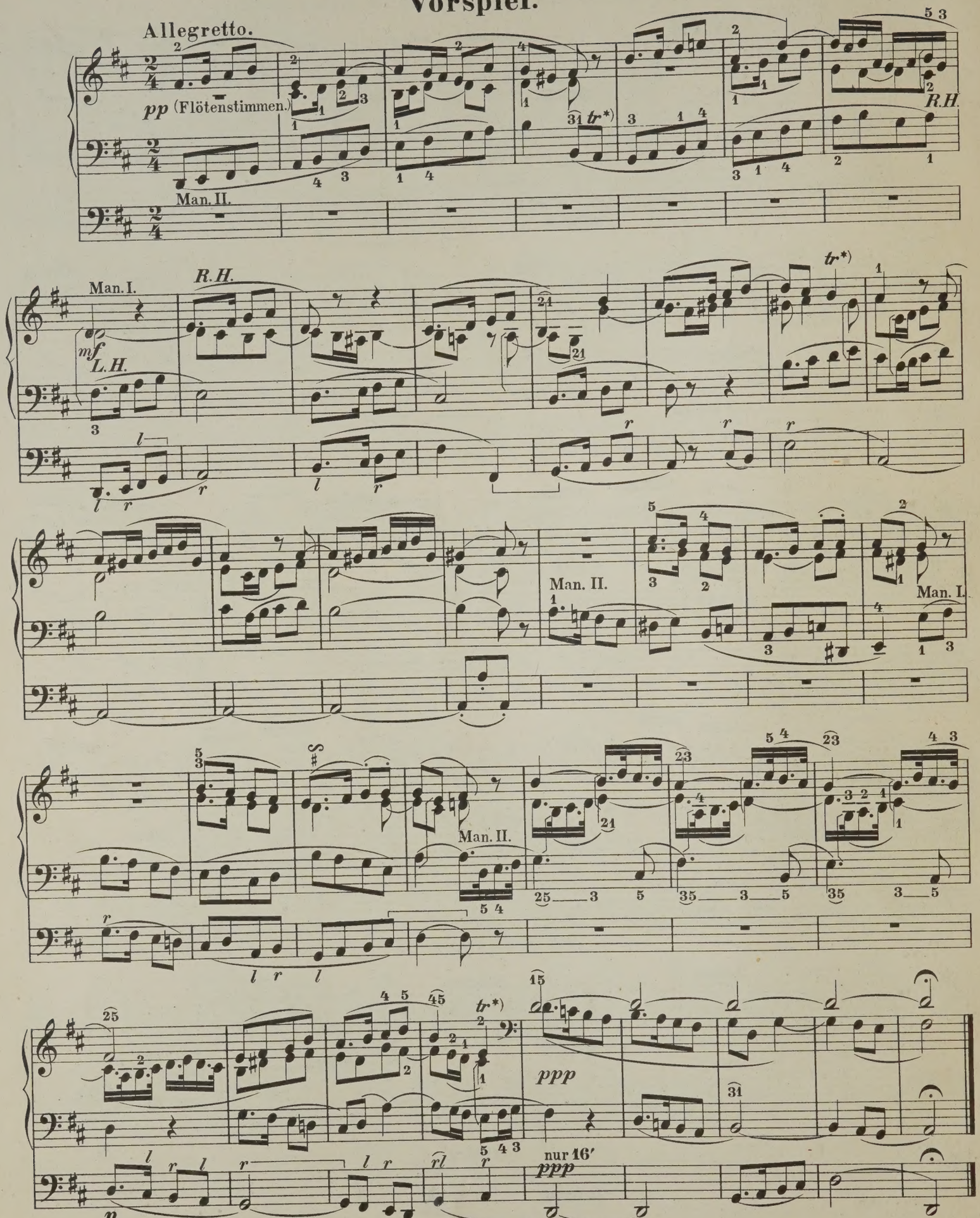
Vorspiel.

zu dem Liede: „Nimm von uns Herr, du treuer Gott."



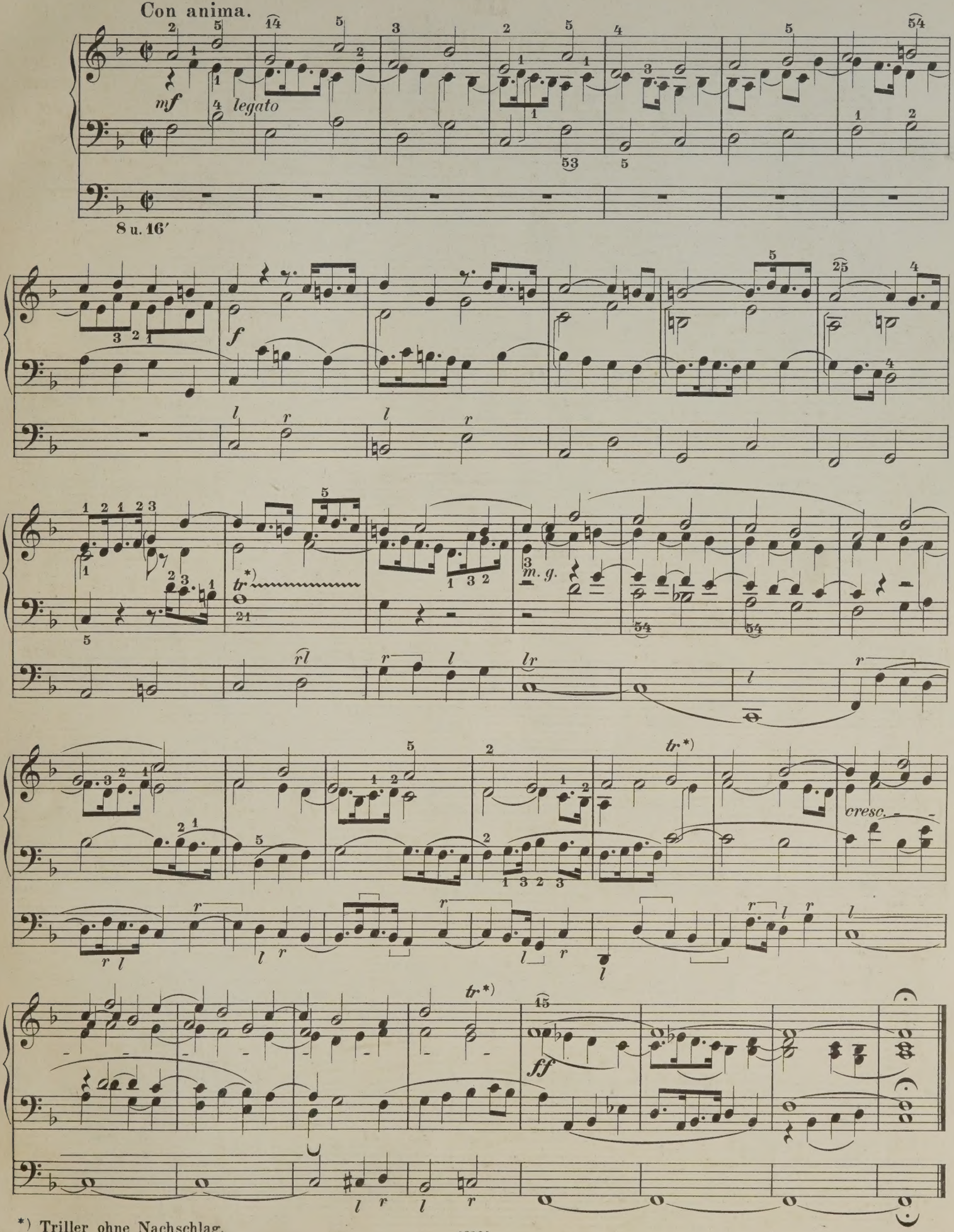
III.

Vorspiel.



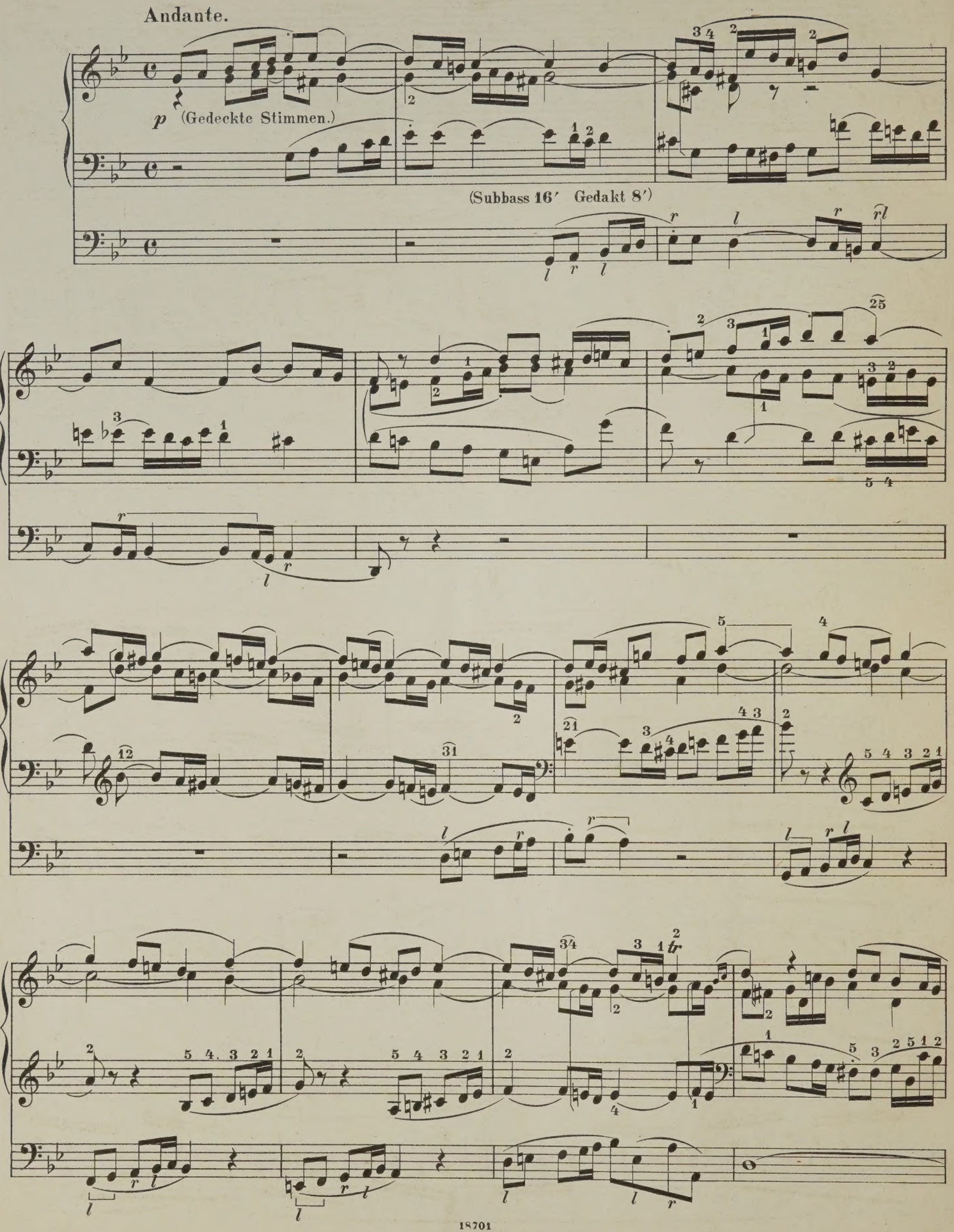
*) Triller ohne Nachschlag.

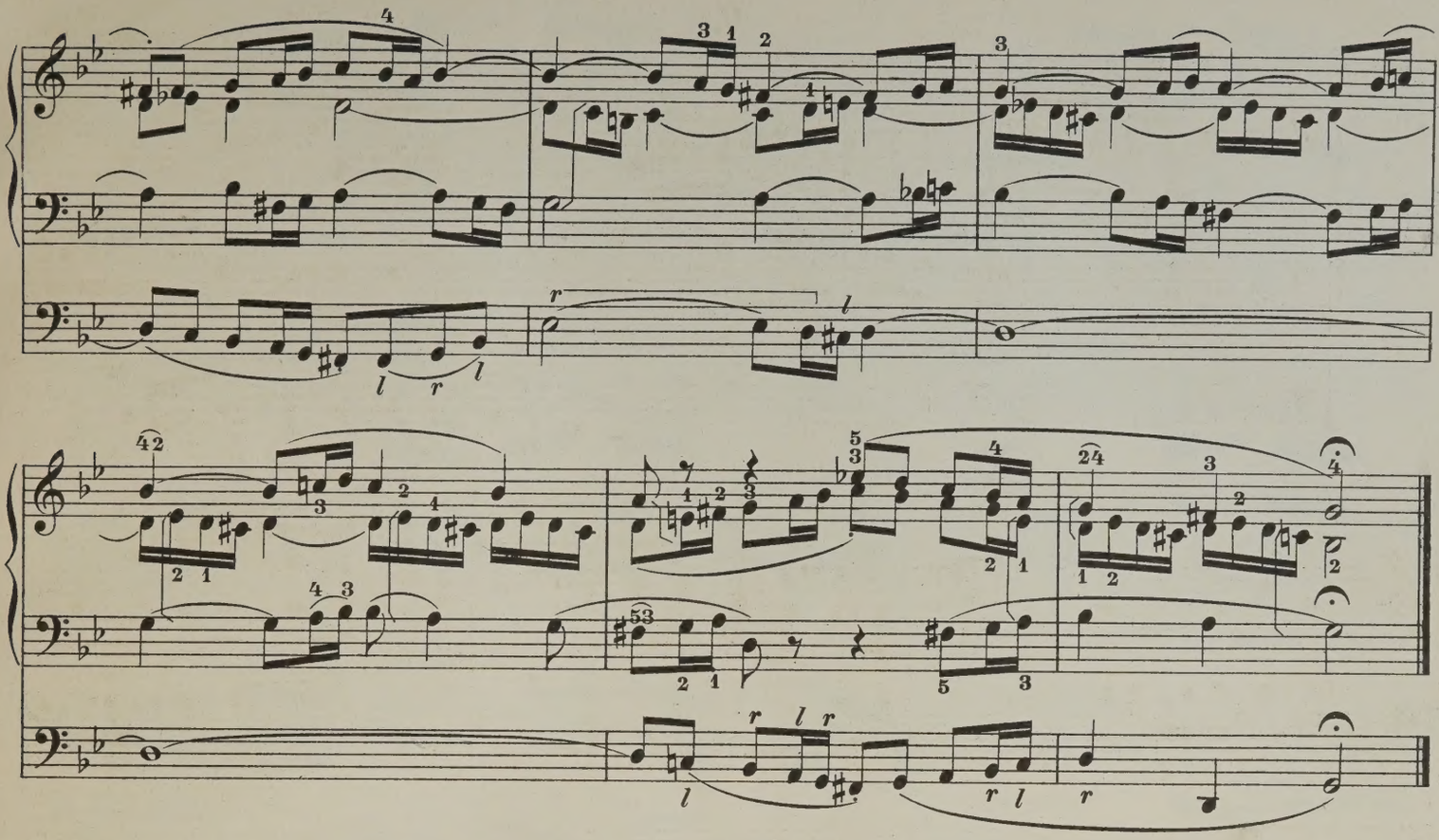
IV.



*) Triller ohne Nachschlag.

V.





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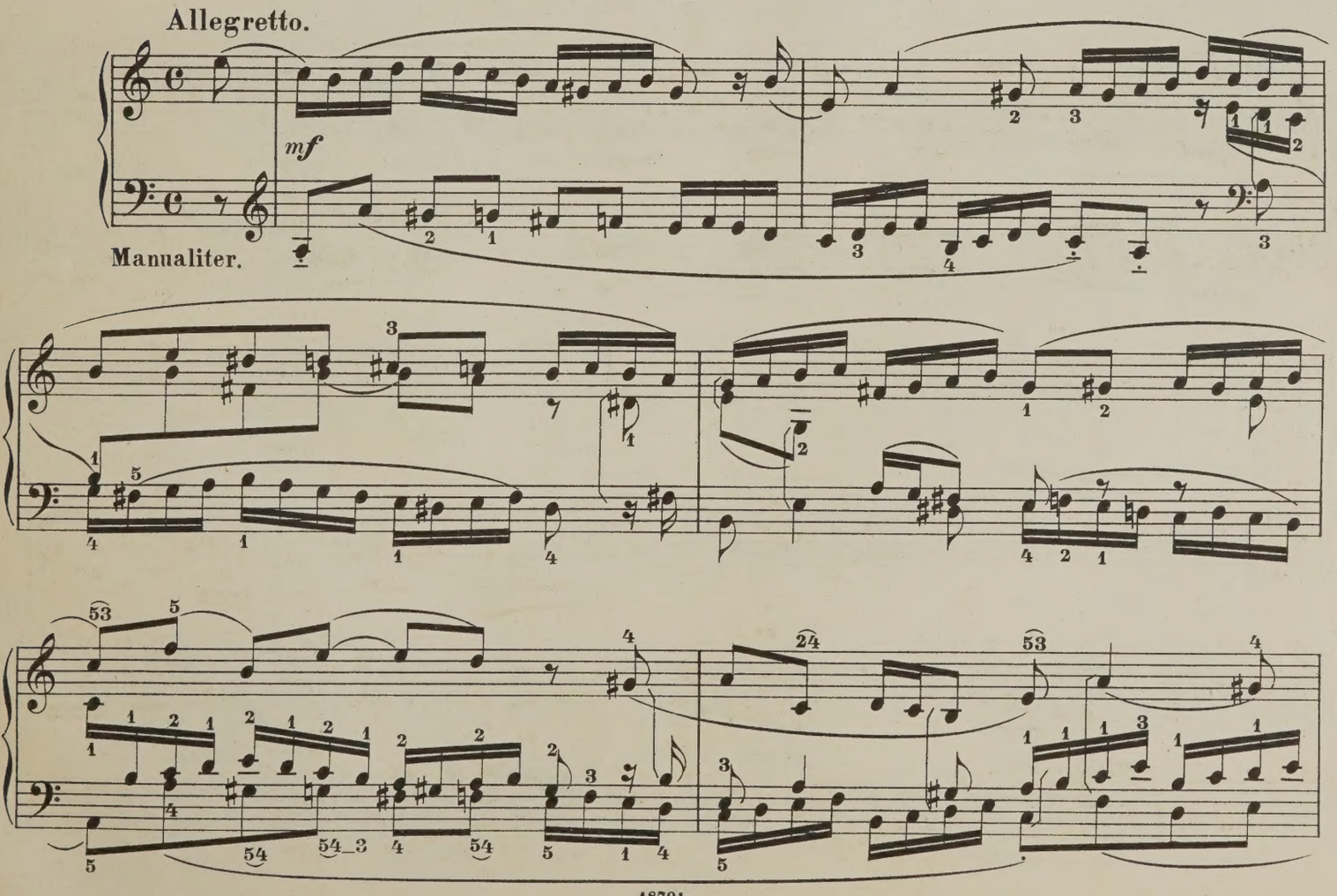
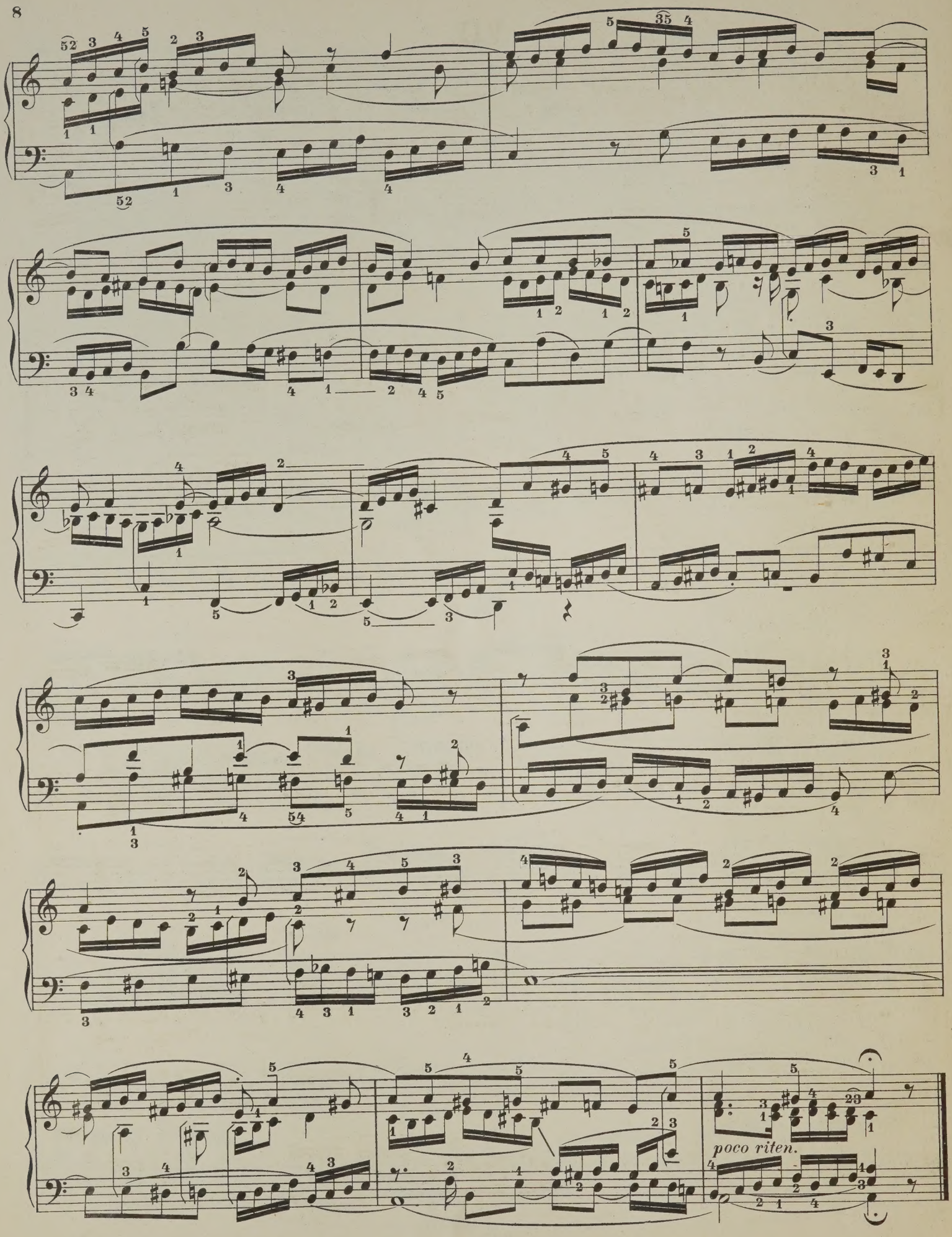
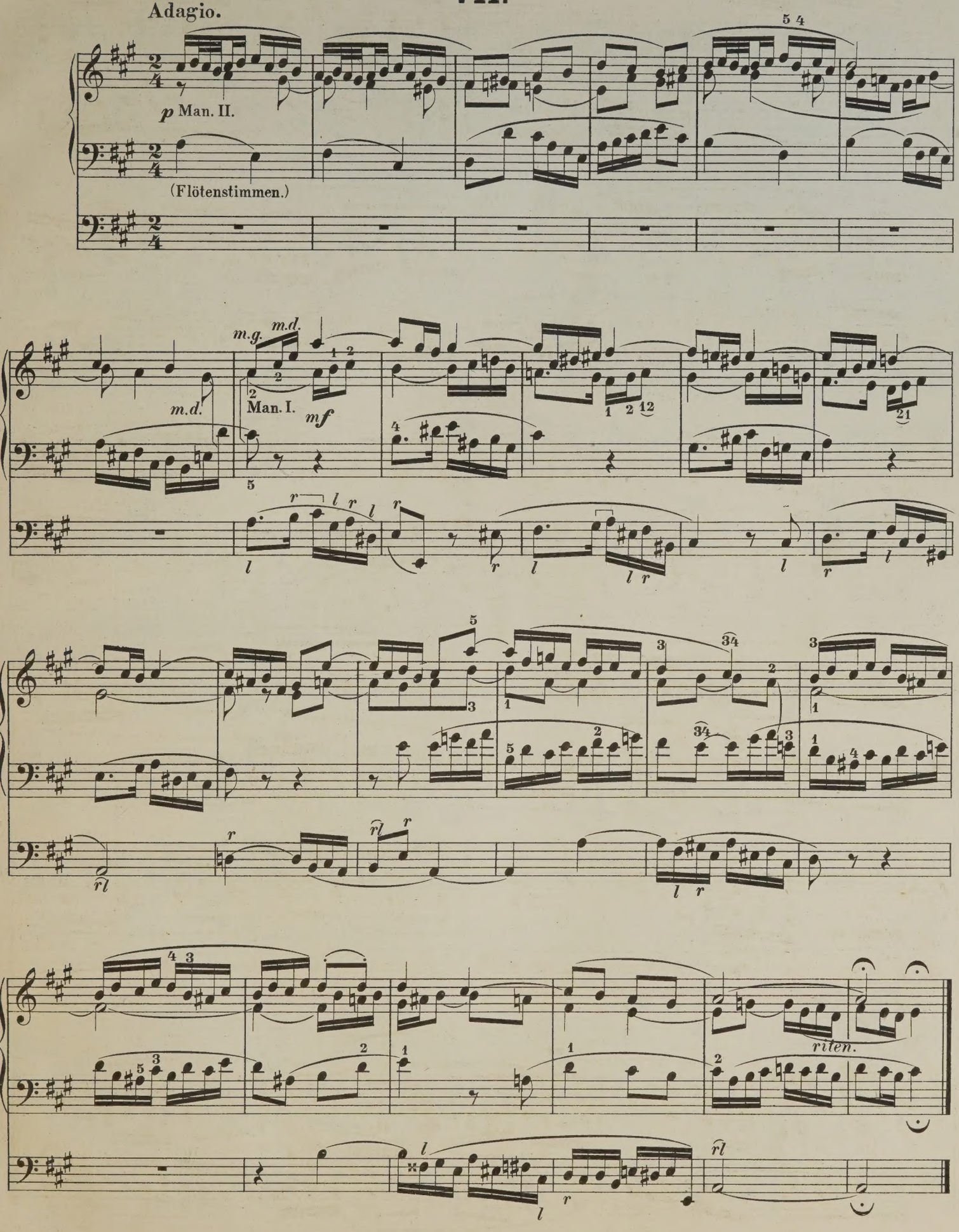


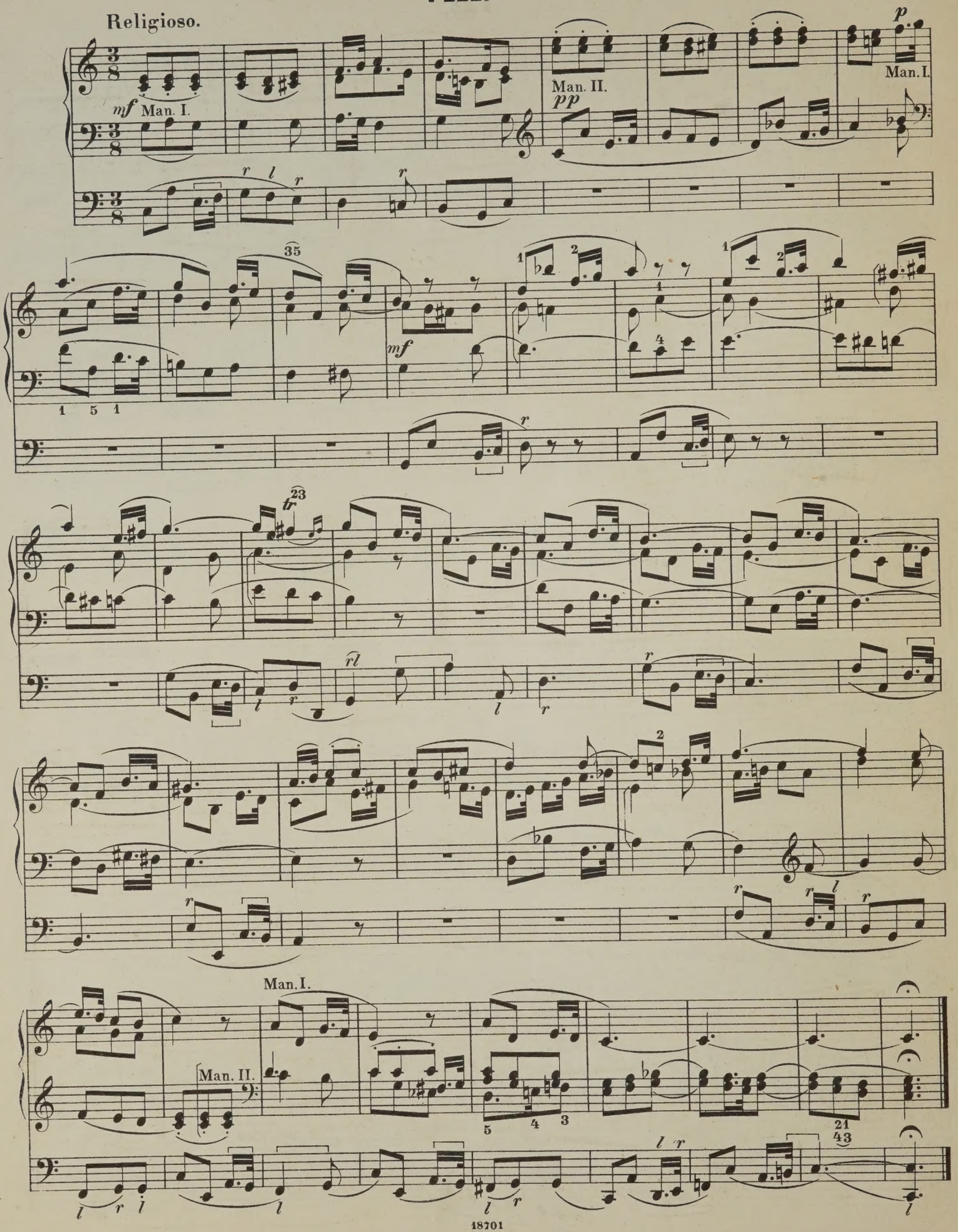

poco riten.

VII.

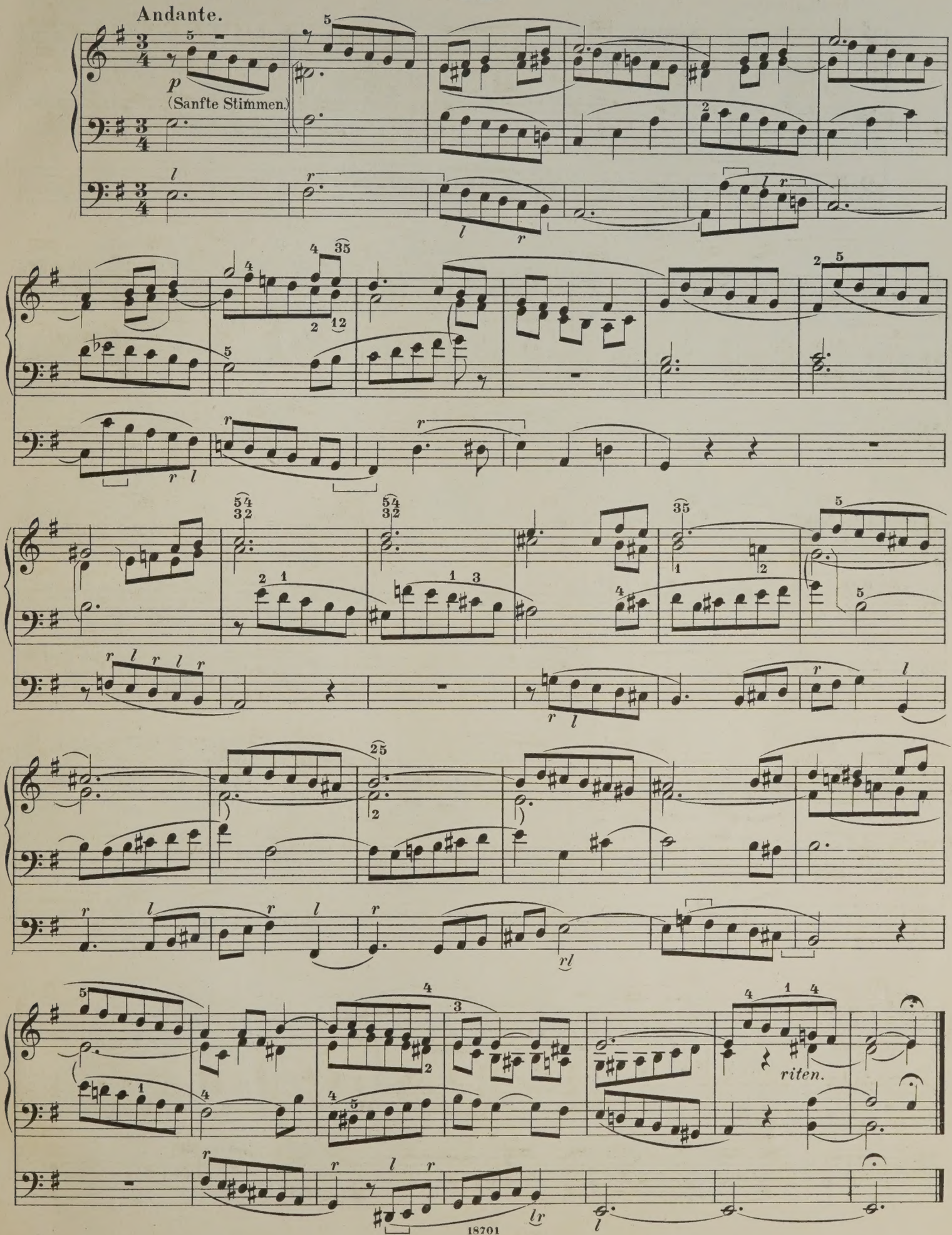


VIII.

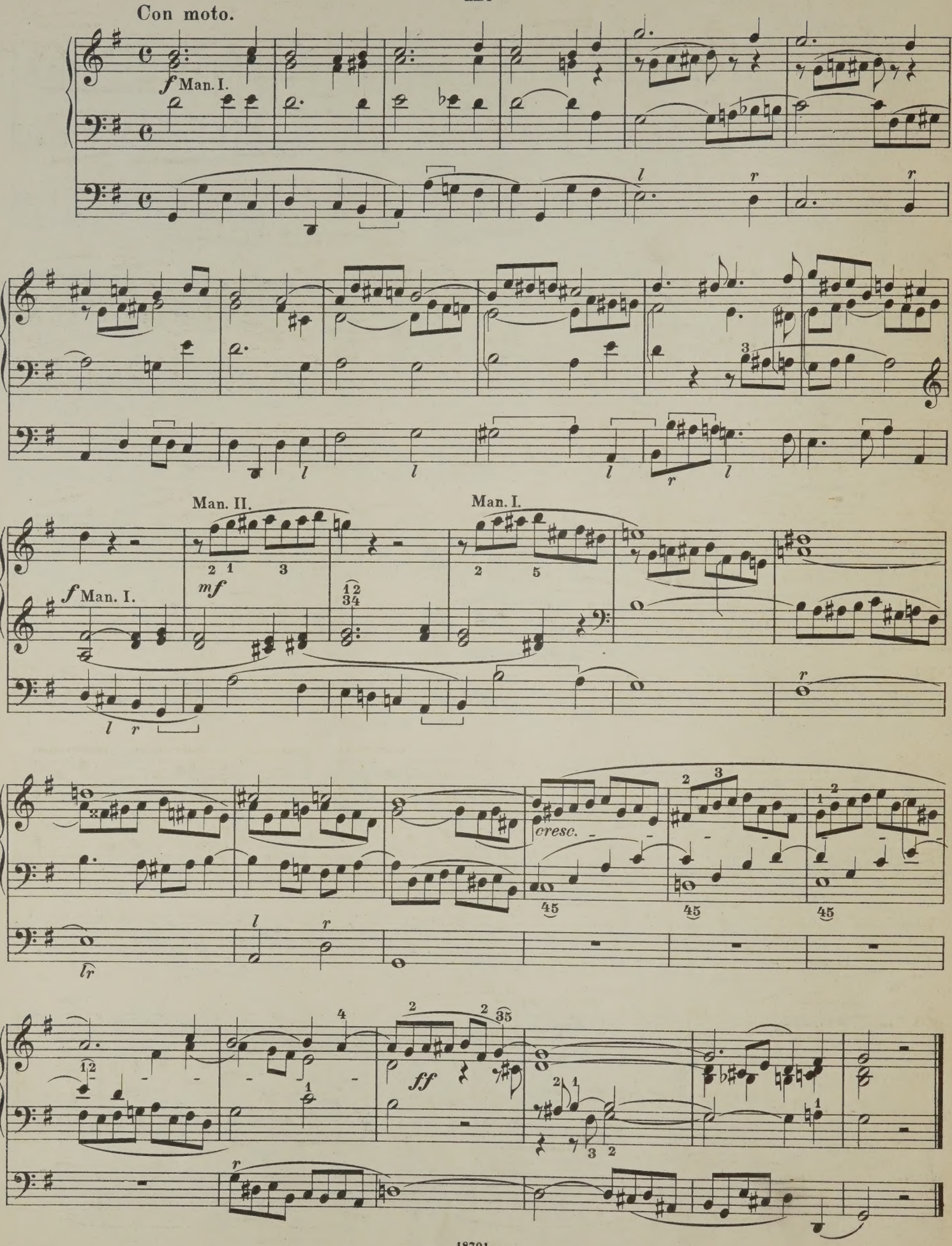
Religioso.



IX.



X.



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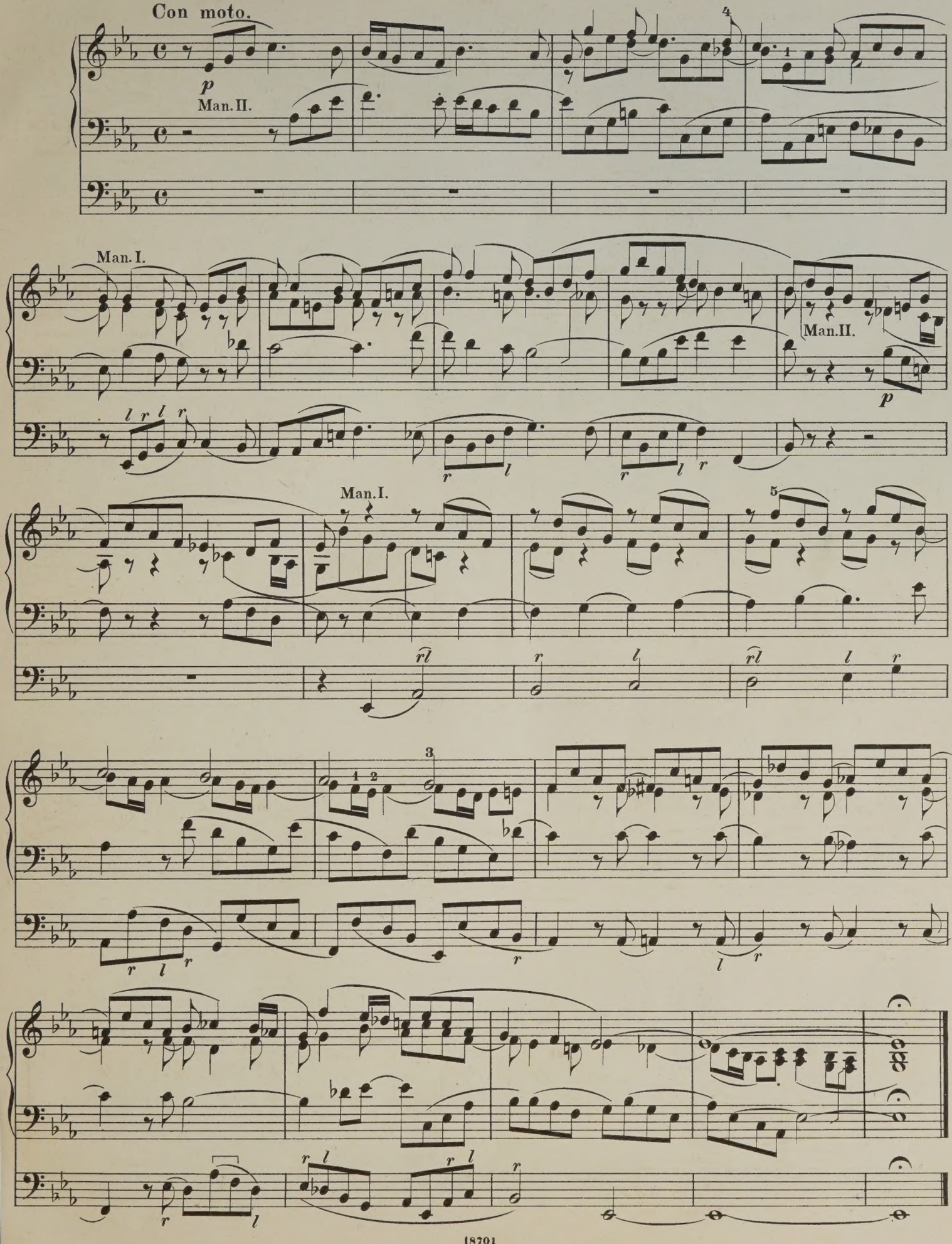
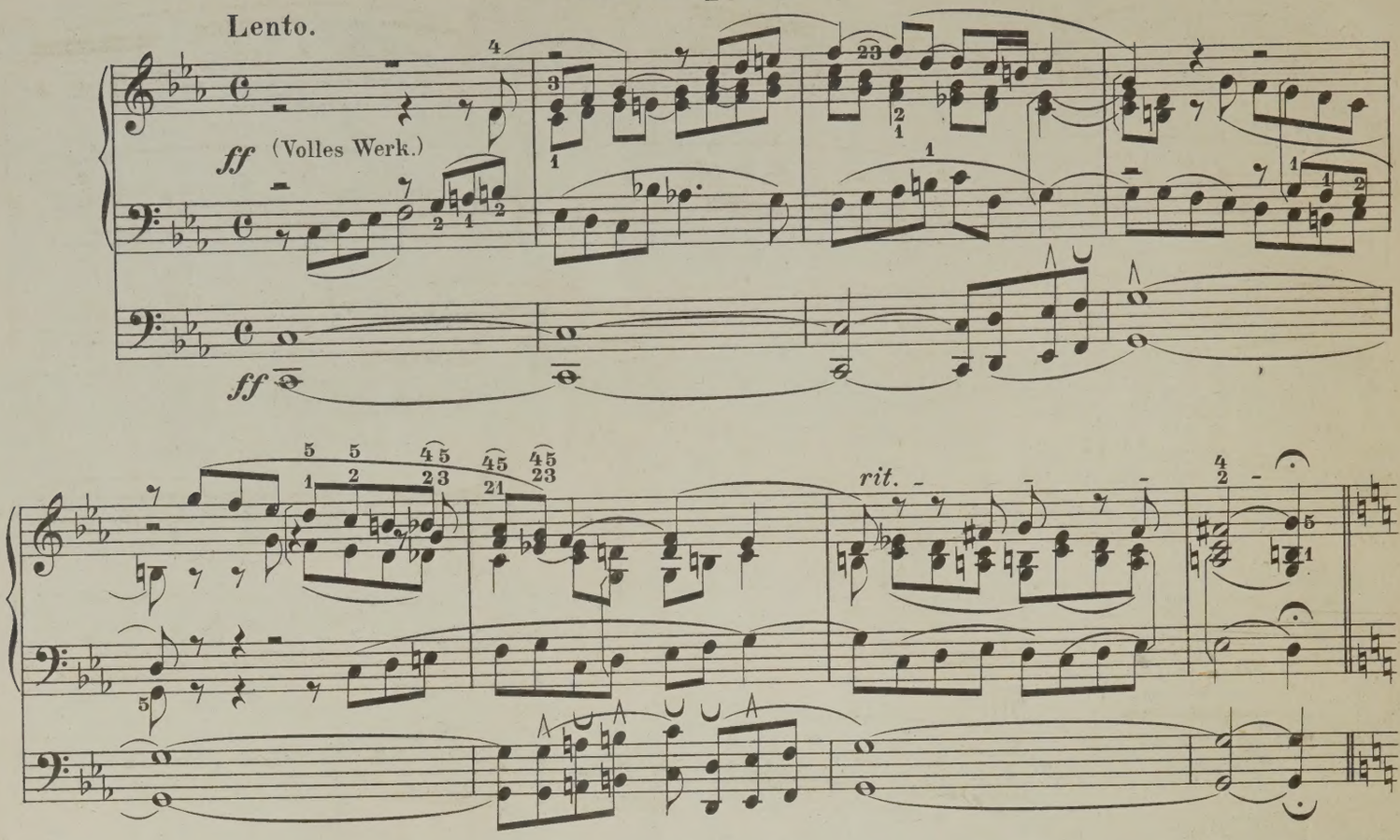
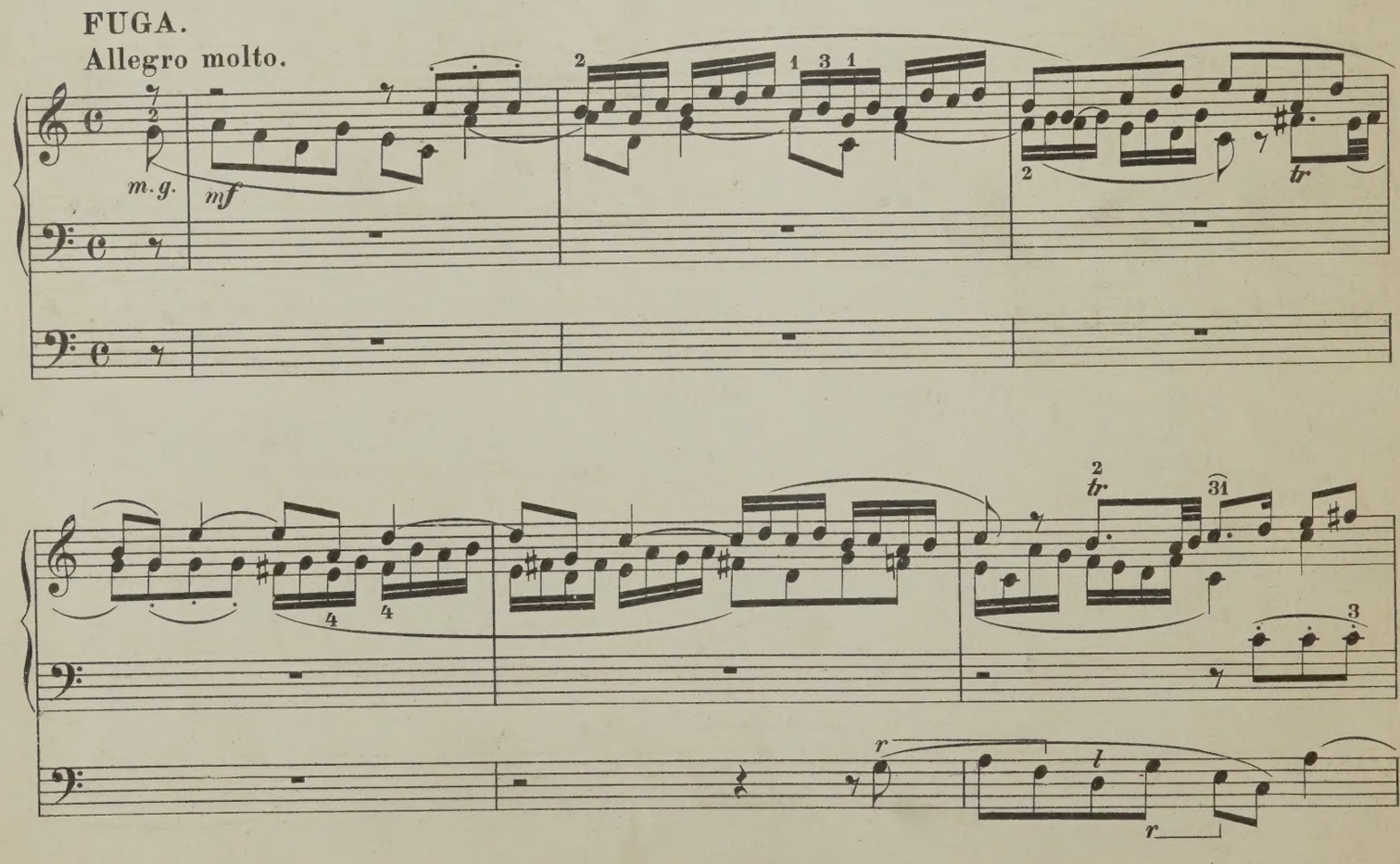
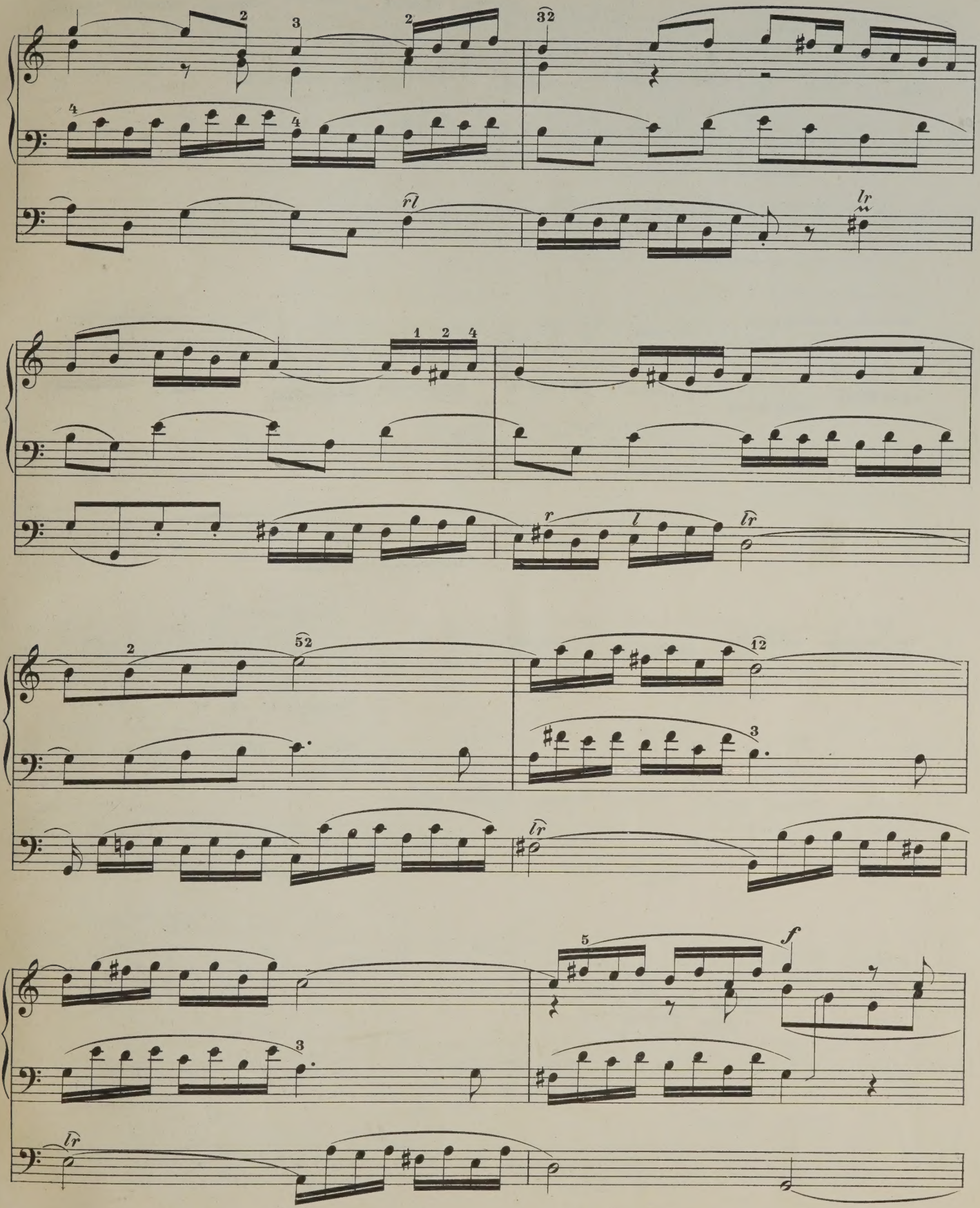


XII.

Nachspiel.






2
3
2
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rl
lr
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lr
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lr
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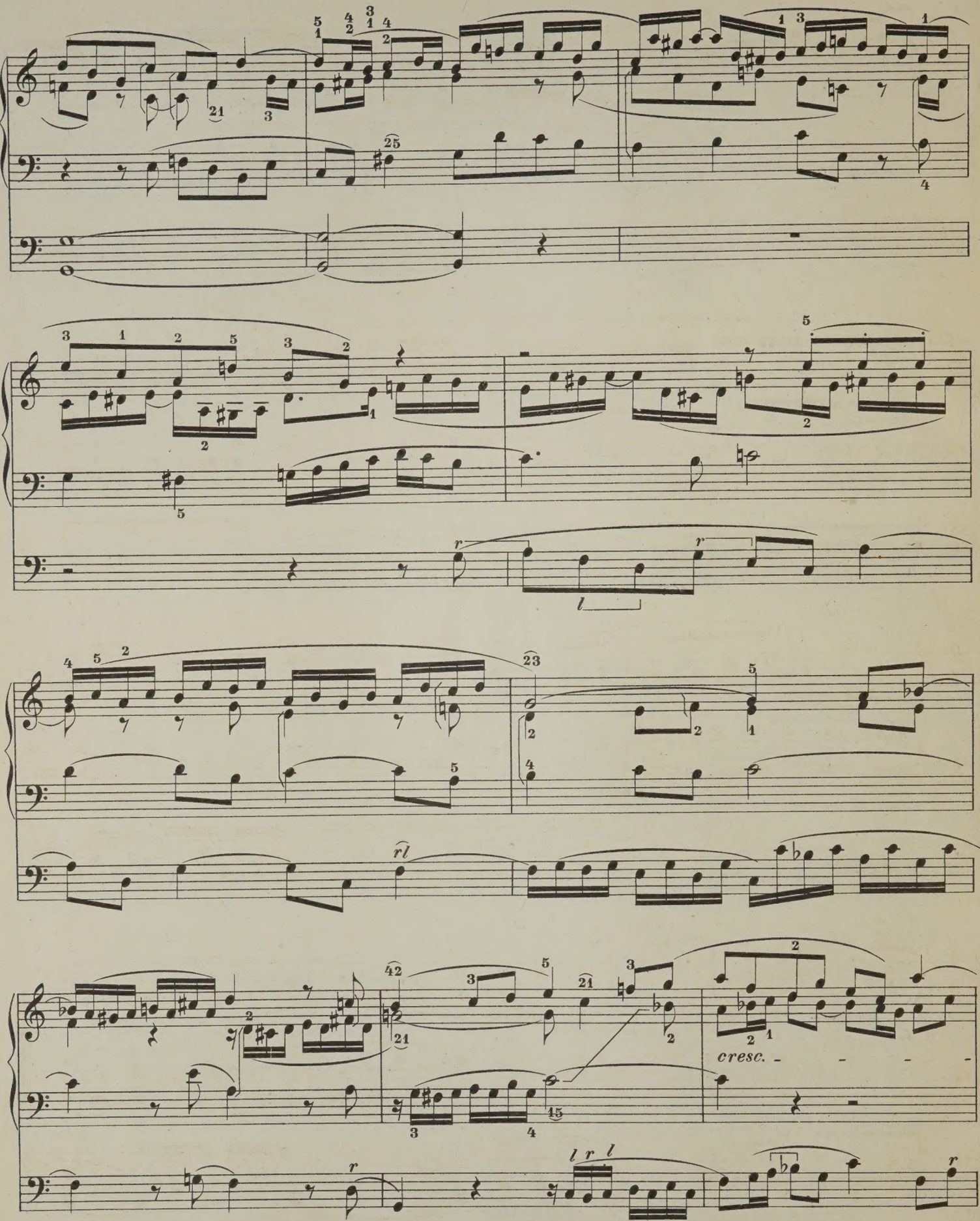
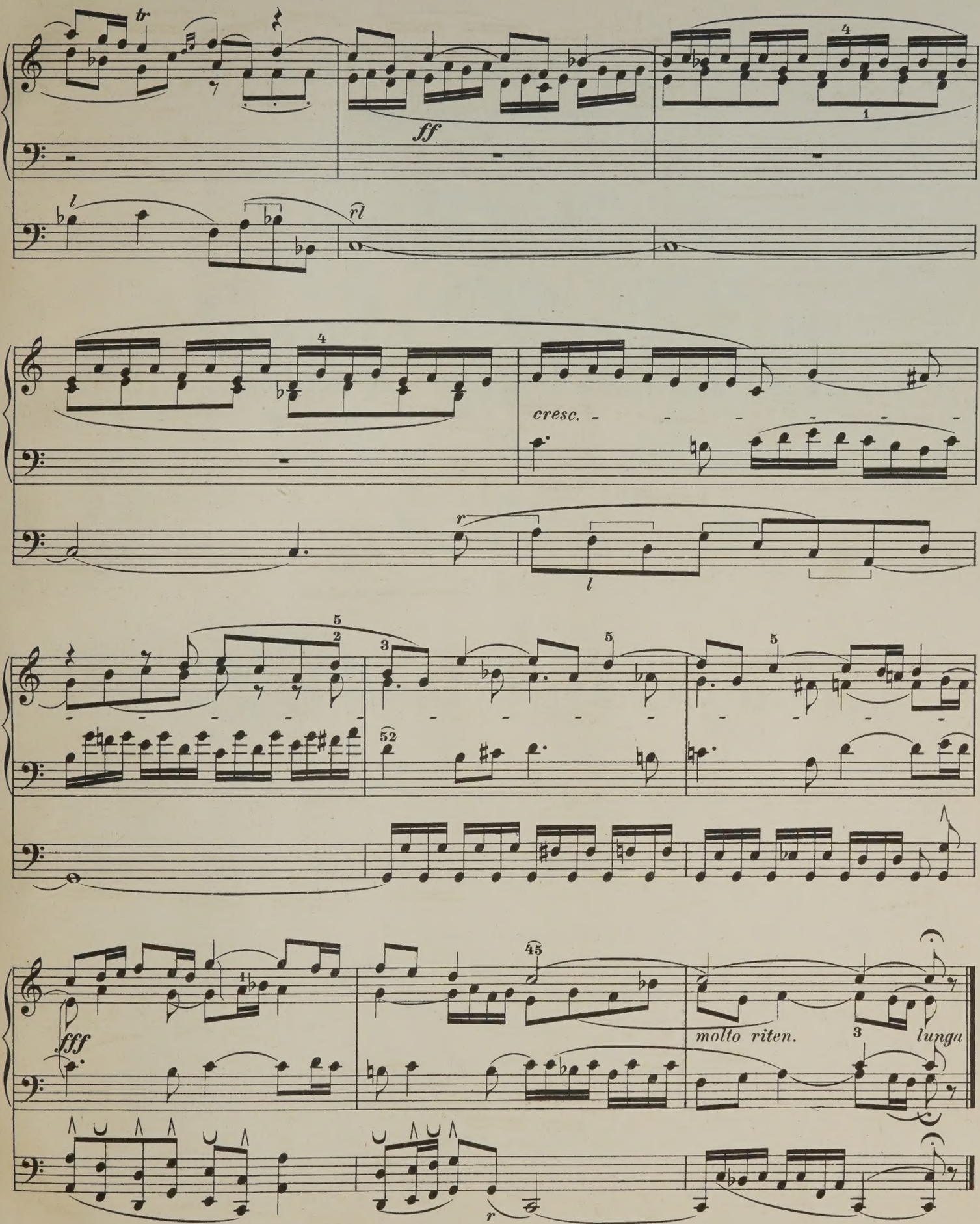
f
3
lr


cresc.


tr
ff
l
rl
cresc.
r
l
molto riten.
lunga
fff
r

Dem Andenken seines unvergesslichen Freundes und Collegen

Gustav Merkel.

Zwölf fugirte Präludien

für die Orgel

von

Edmund Kretschmer.

Op. 43.

Eigenthum der Verleger für alle Länder.

Breitkopf & Härtel.

Leipzig, Brüssel, London, New York.

Nr. 4 M.

Eingetragen in das Vereinsarchiv.

19528.

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Zwölf fugirte Präludien

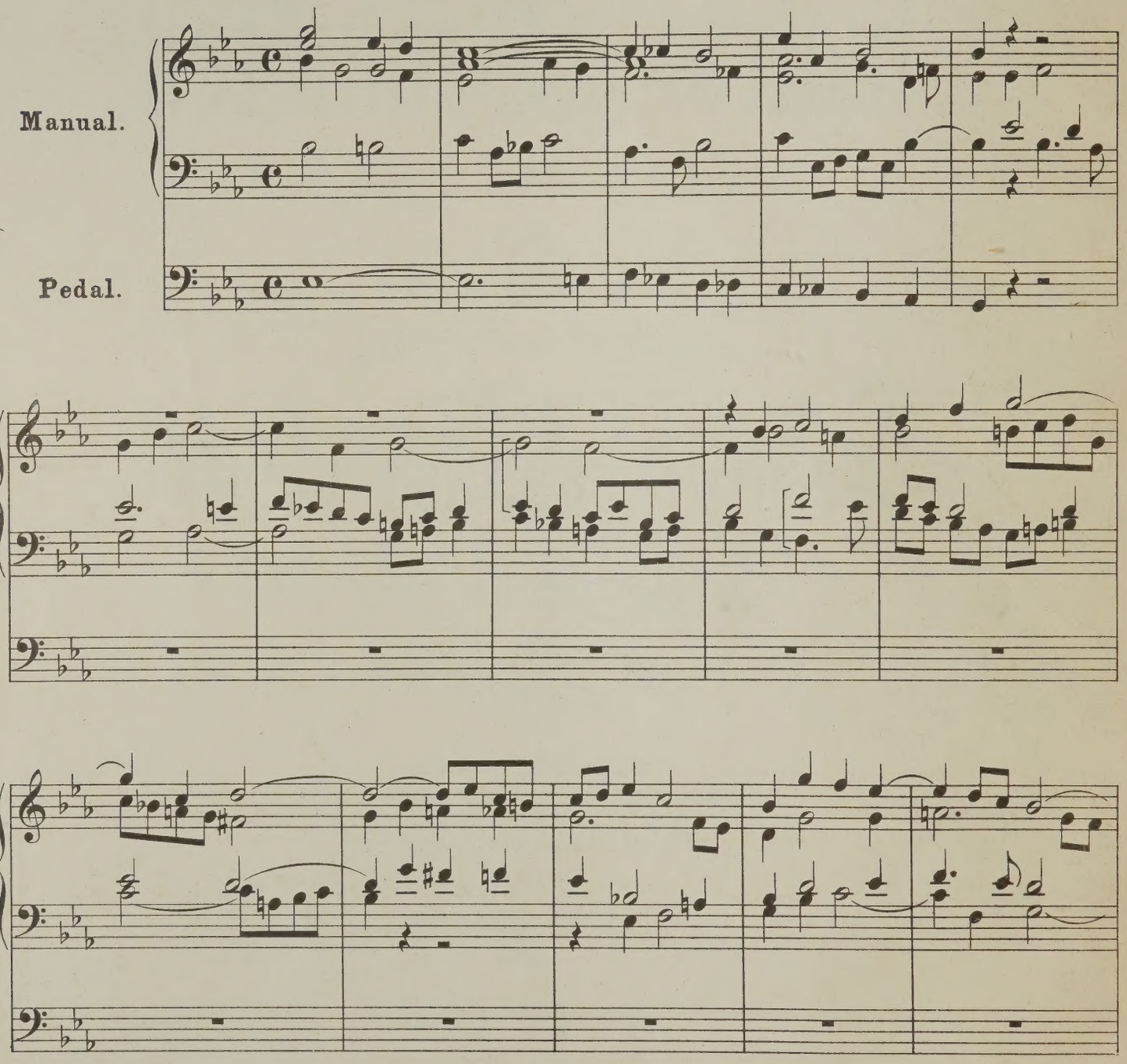
für die Orgel

von

Edmund Kretschmer.

Op. 43.

I.



Stich und Druck von Breitkopf & Härtel in Leipzig.

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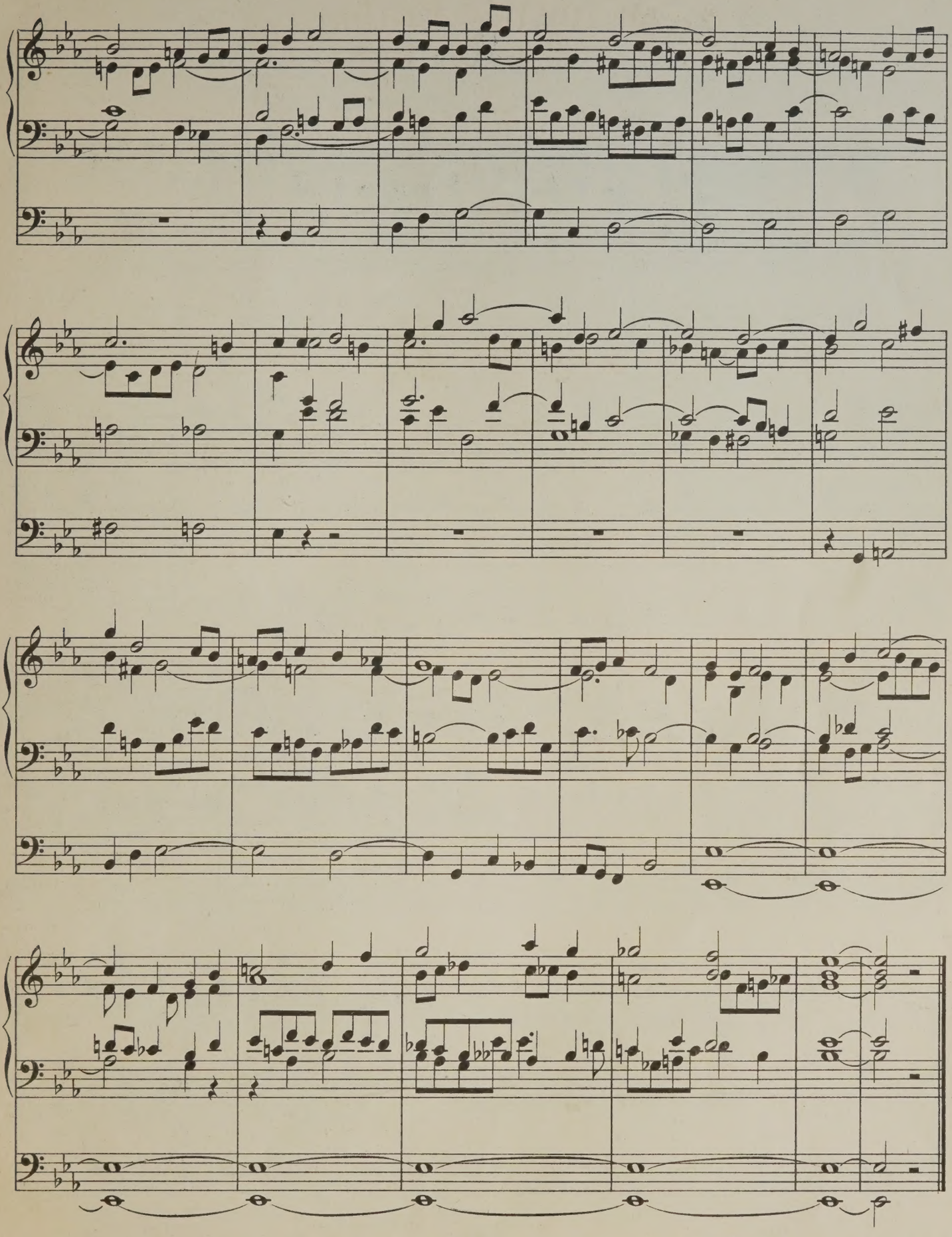
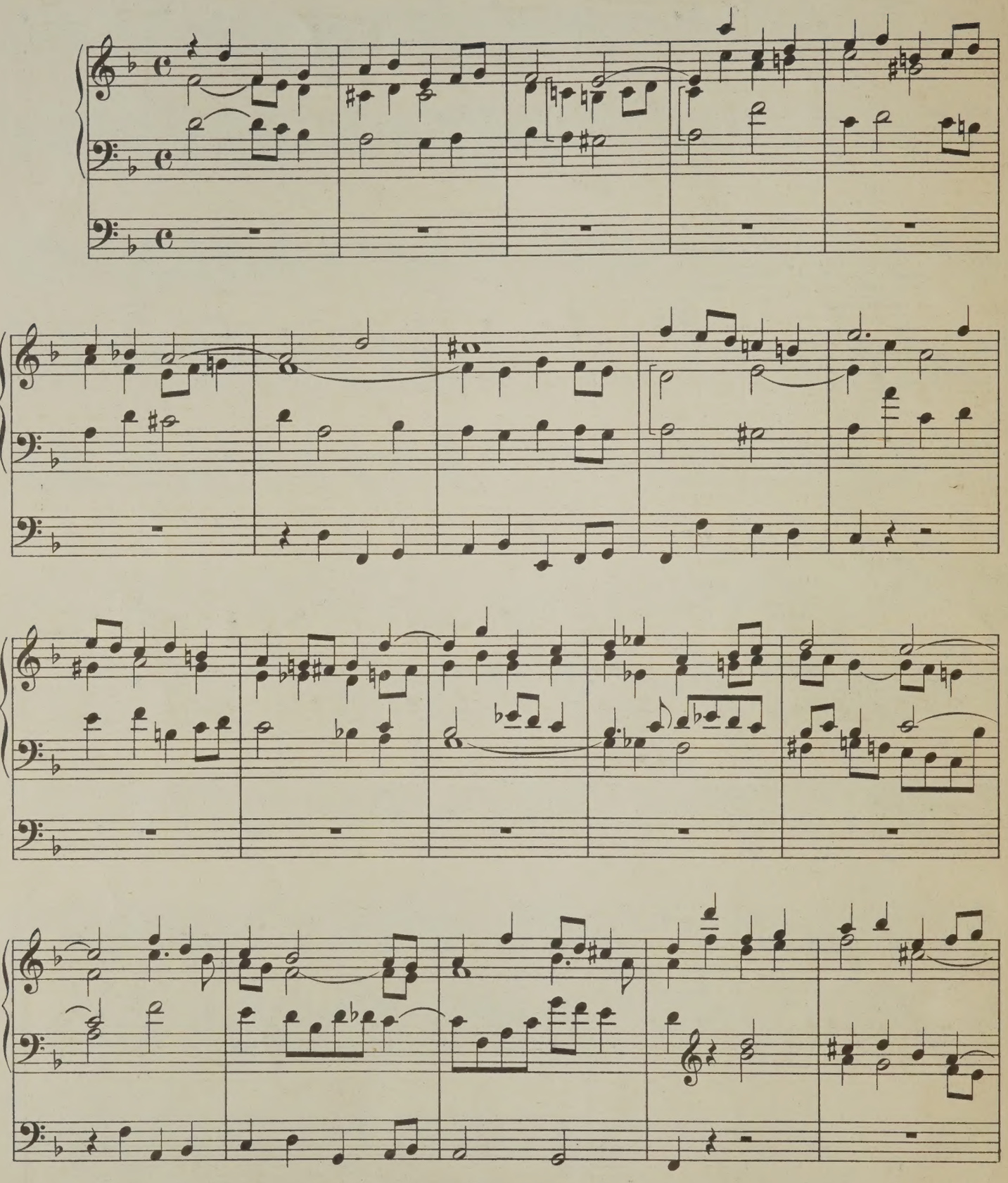
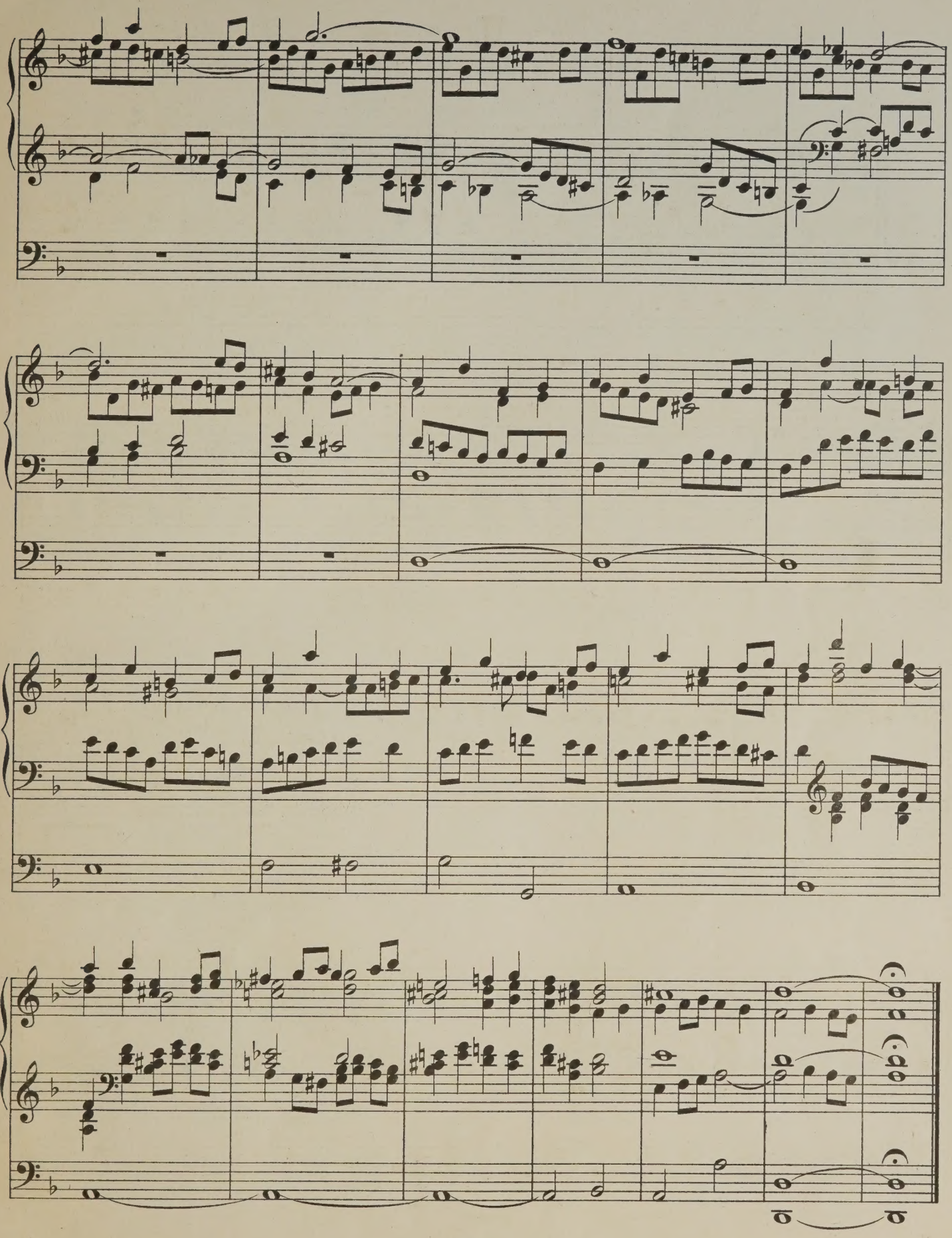


II.





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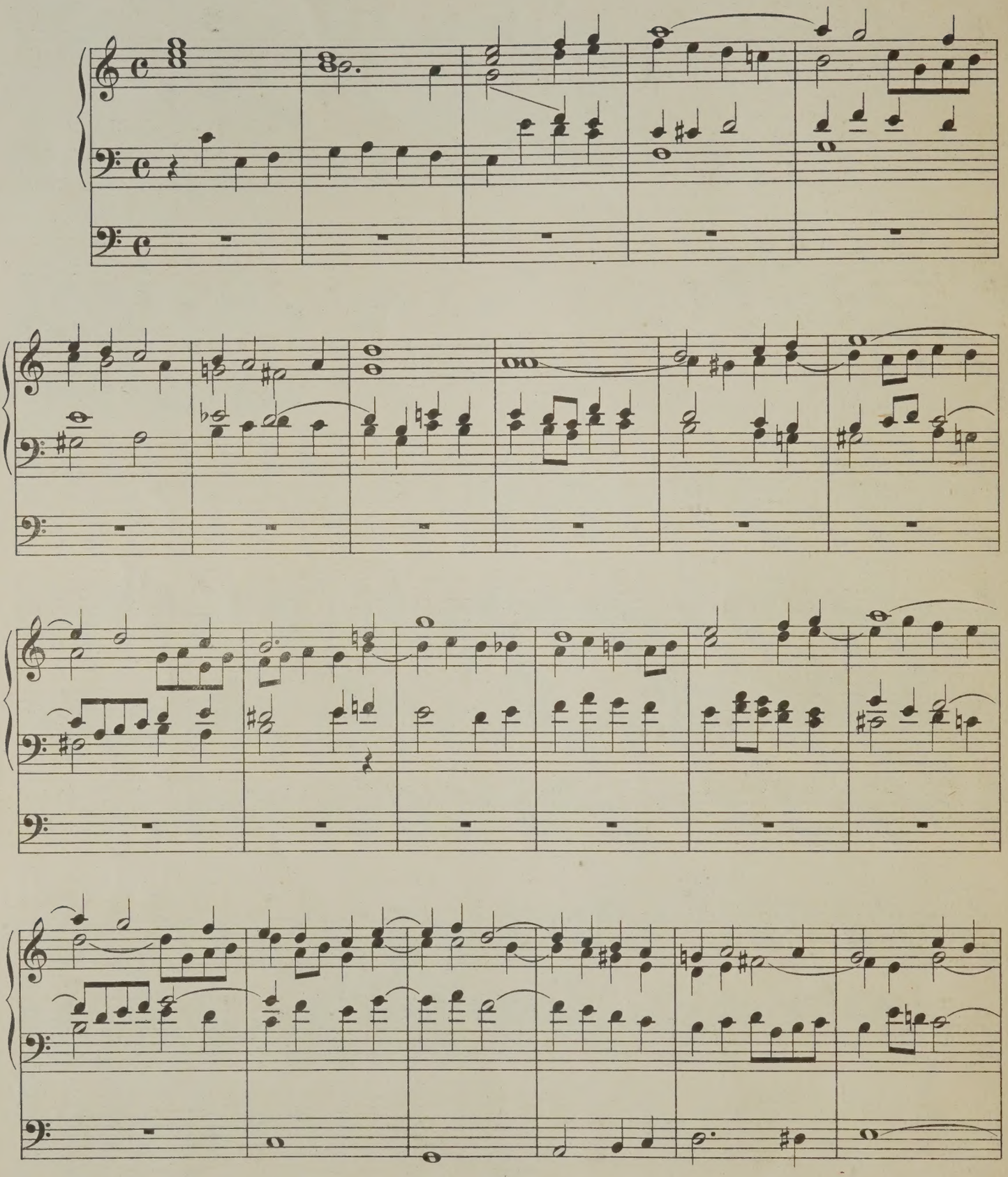
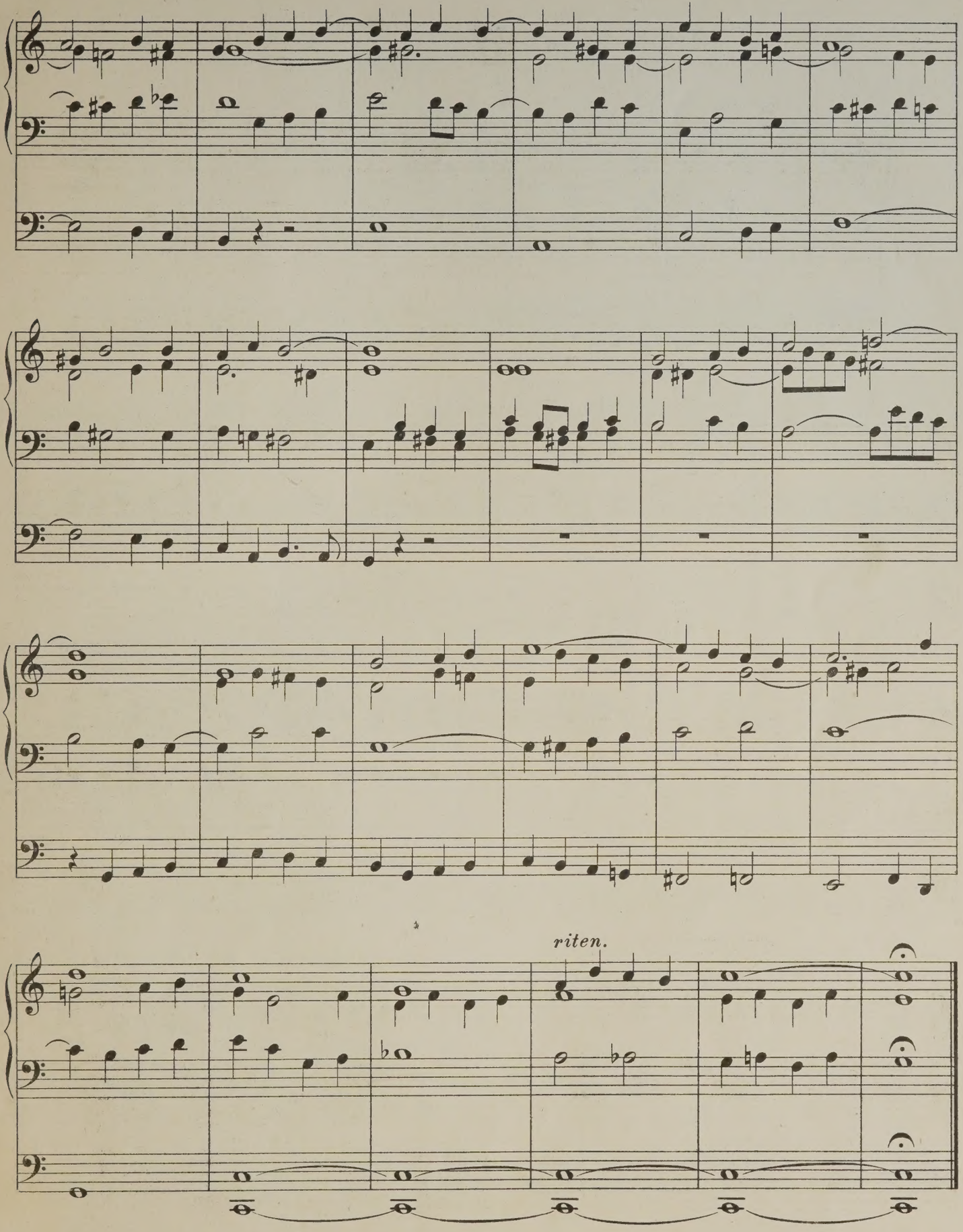
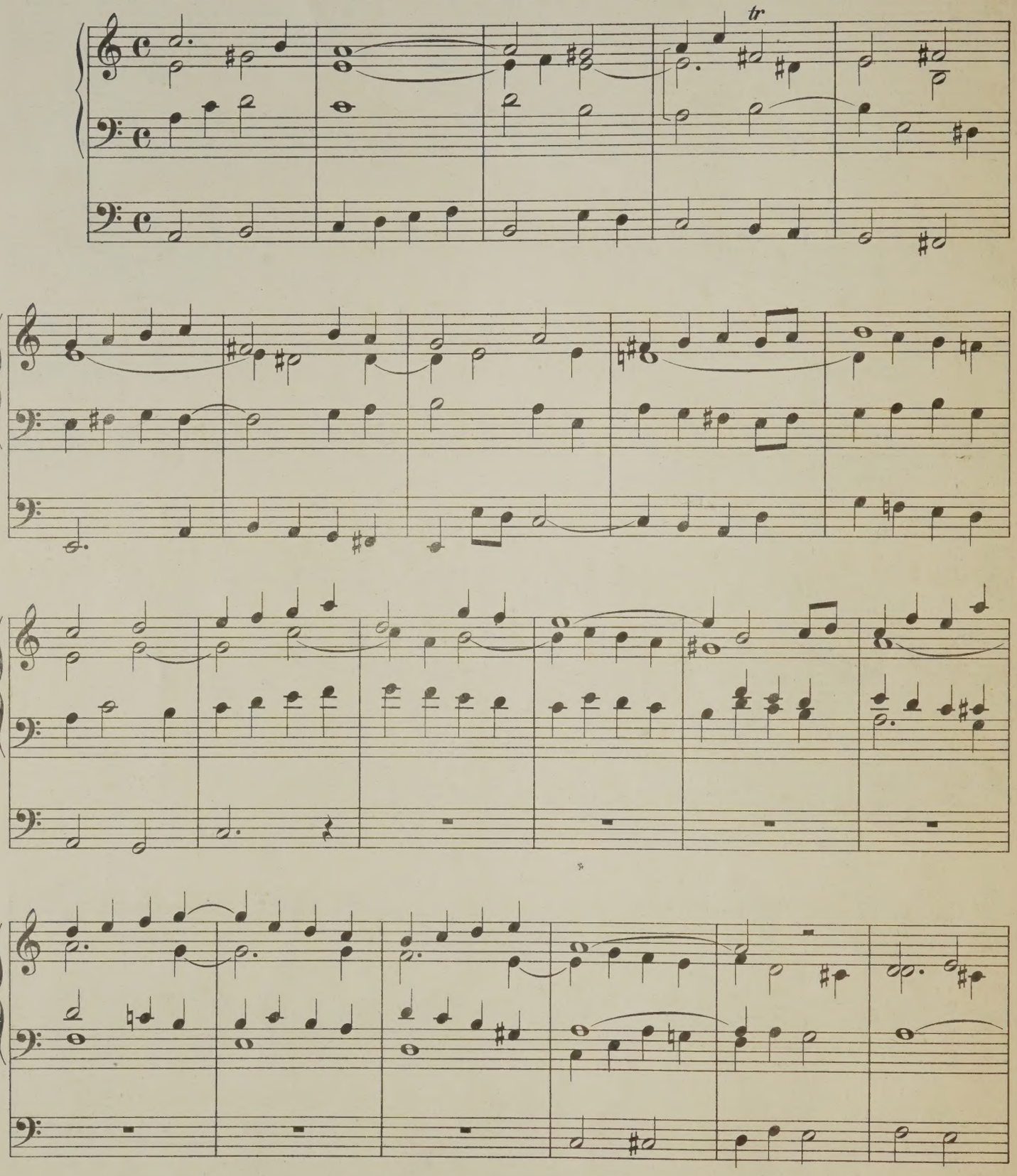
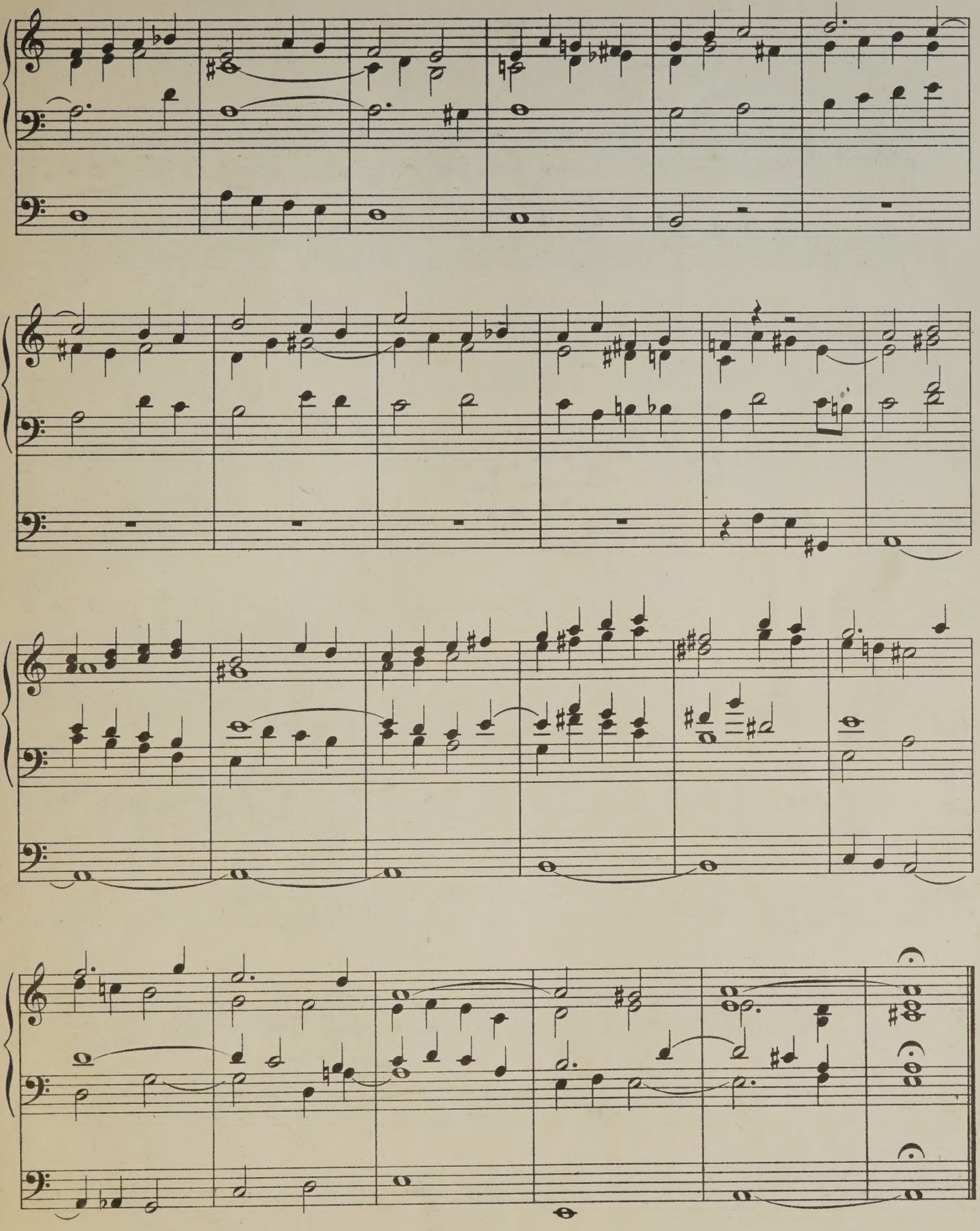



riten.

IV.





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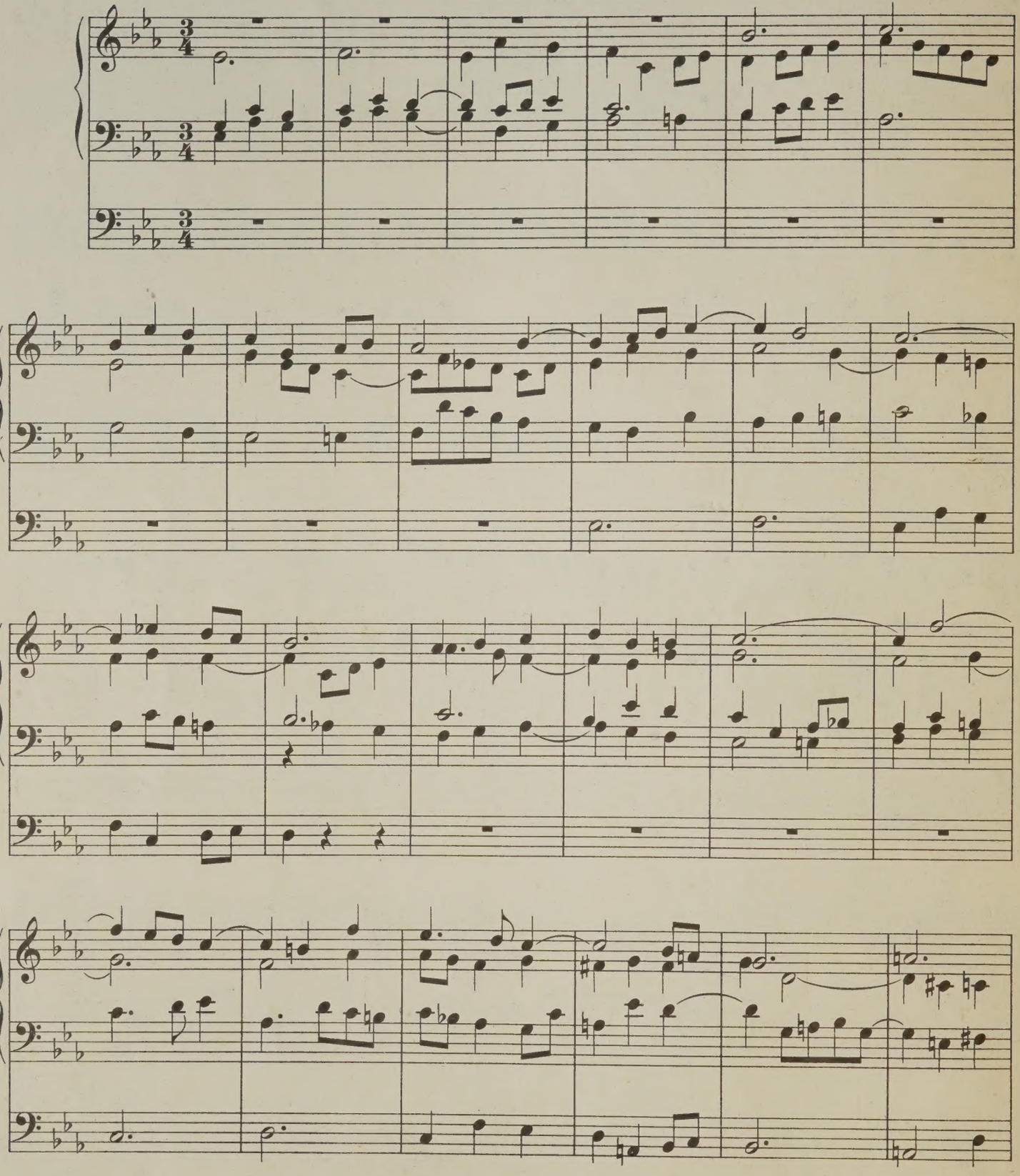

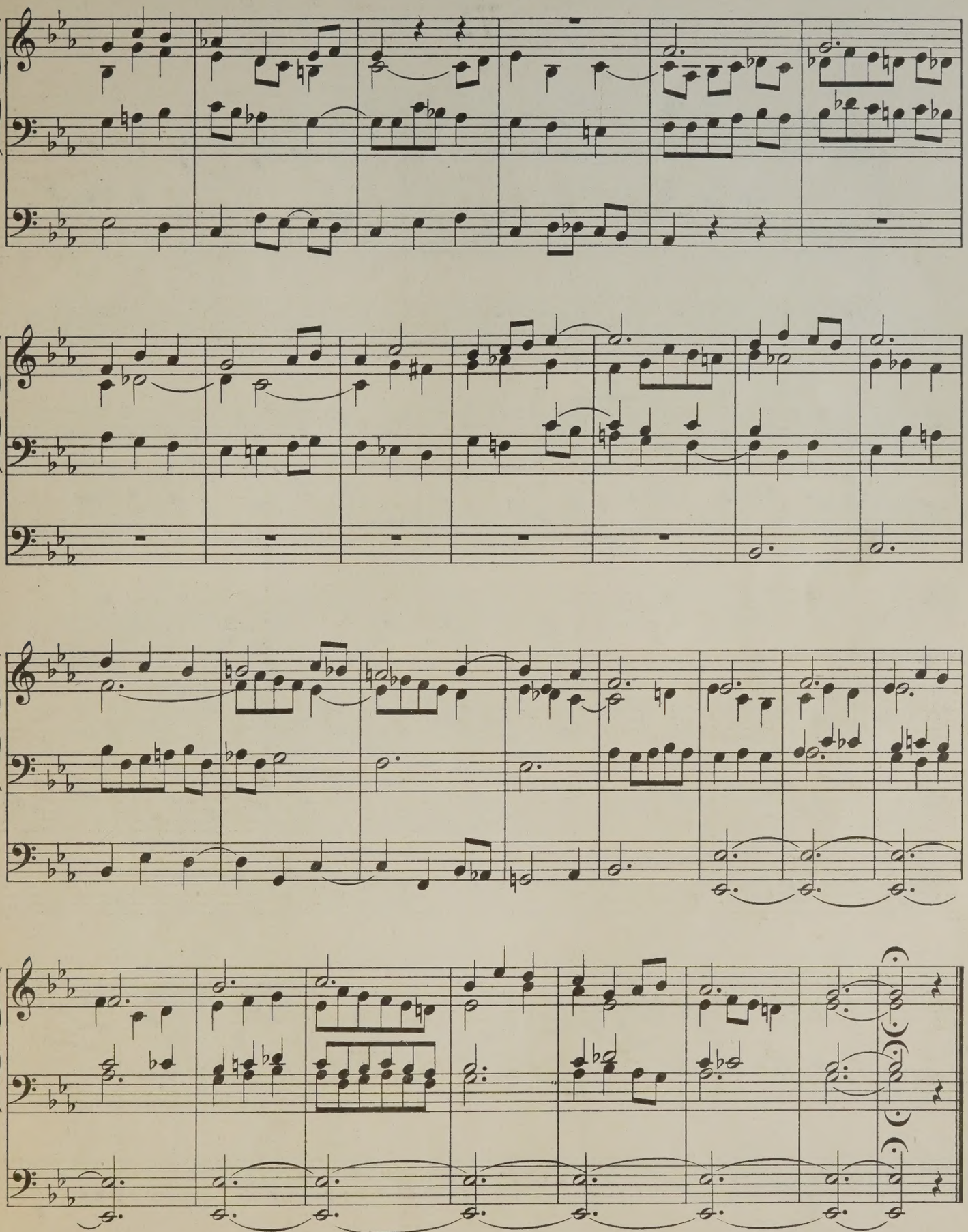

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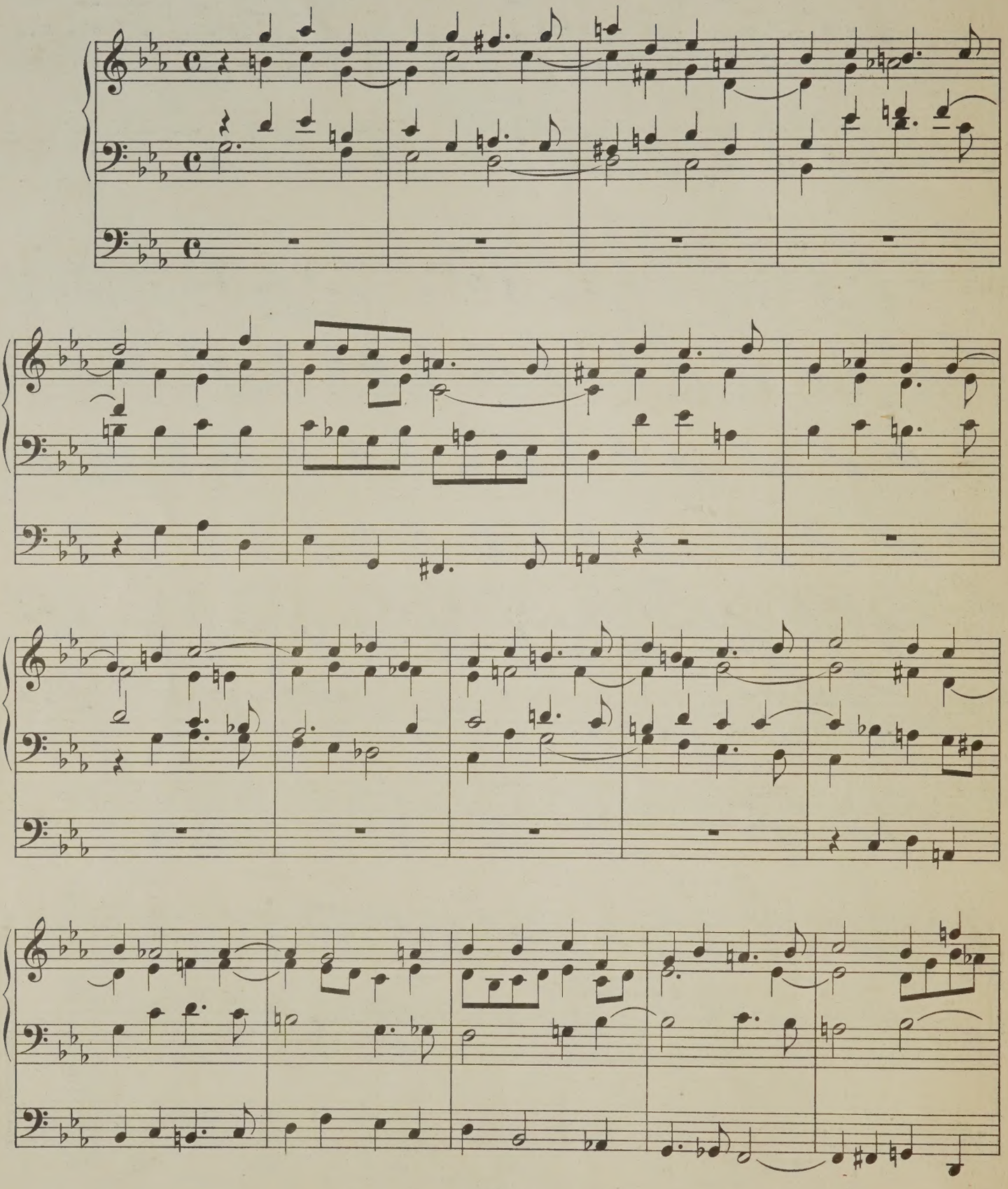
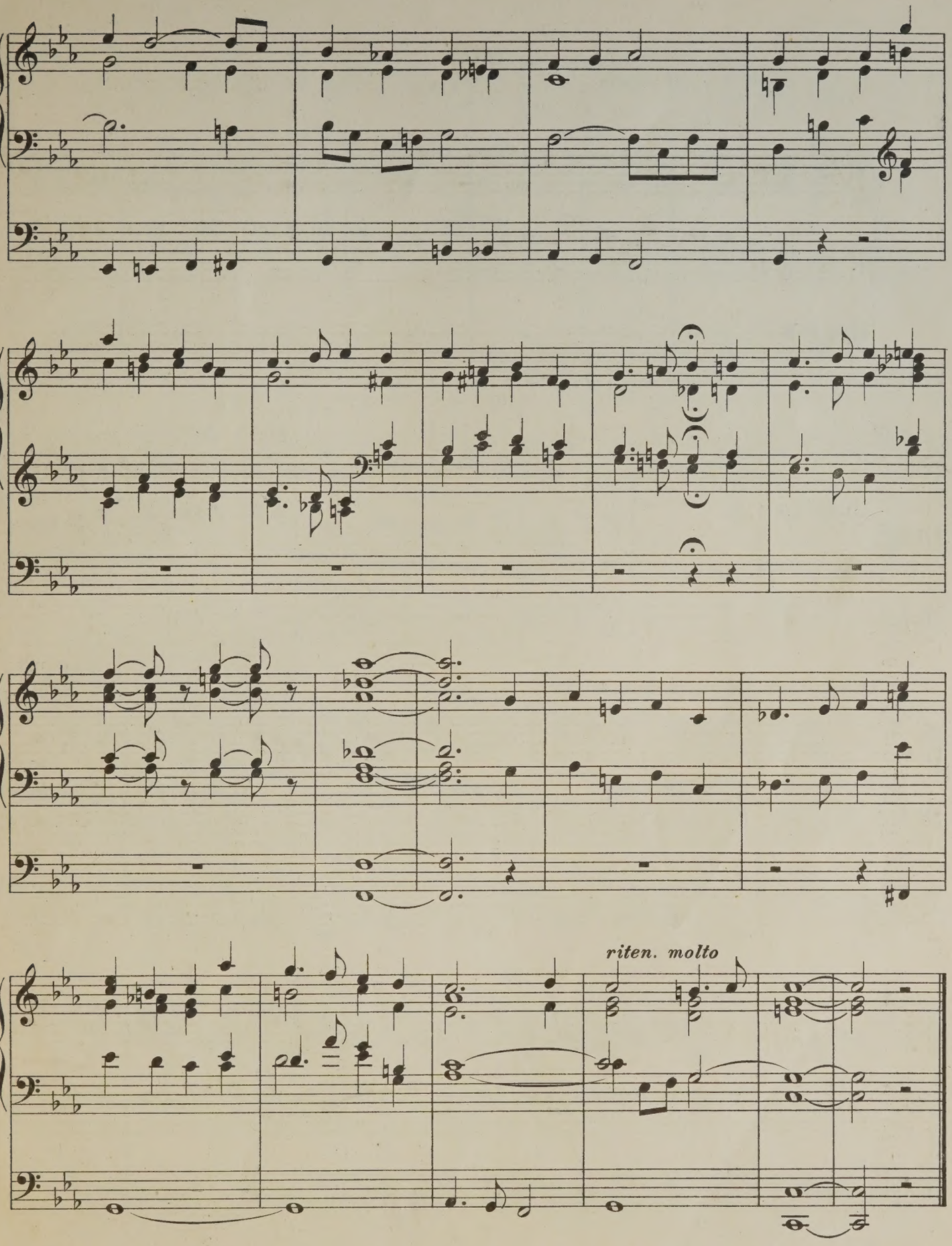
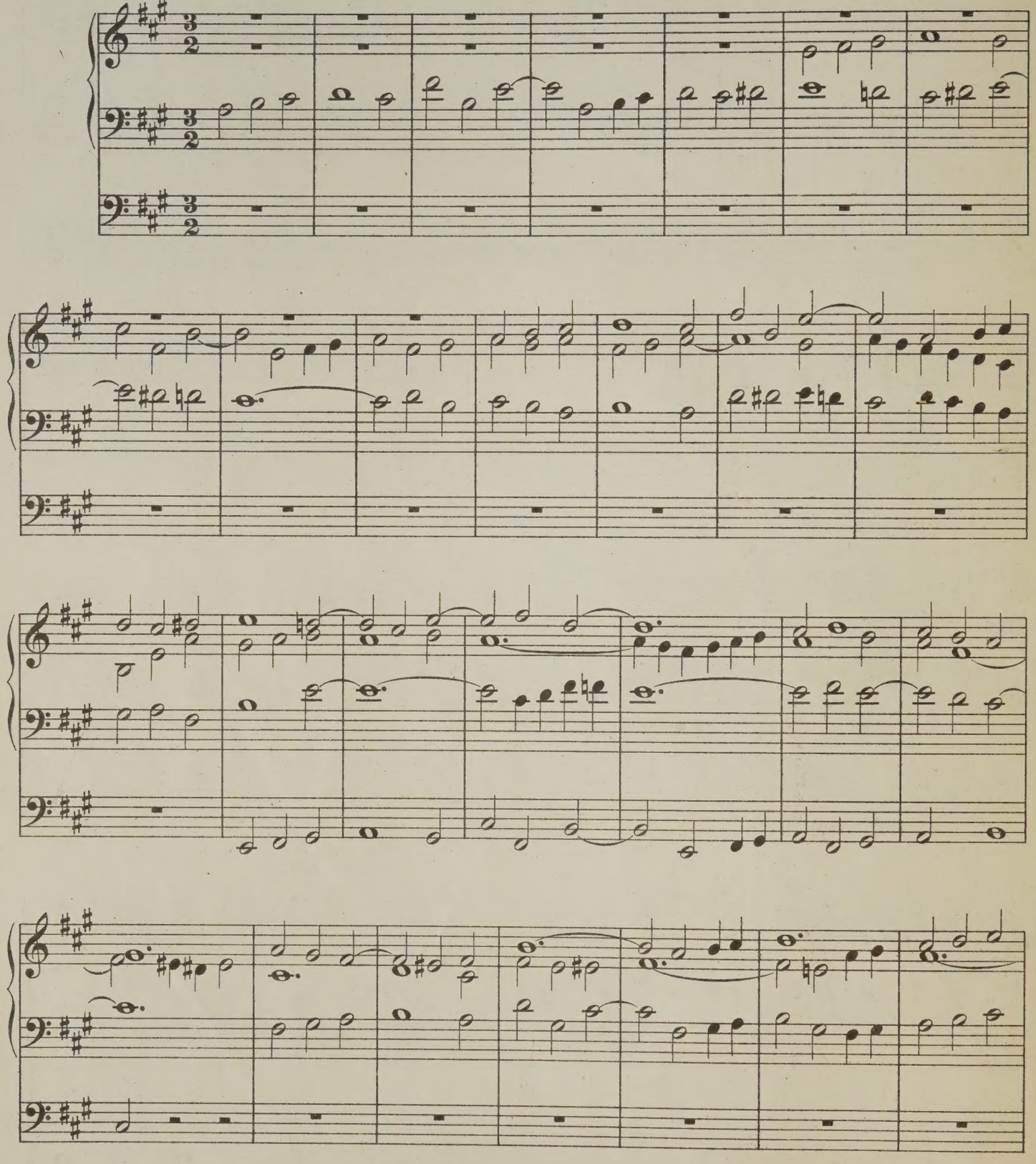
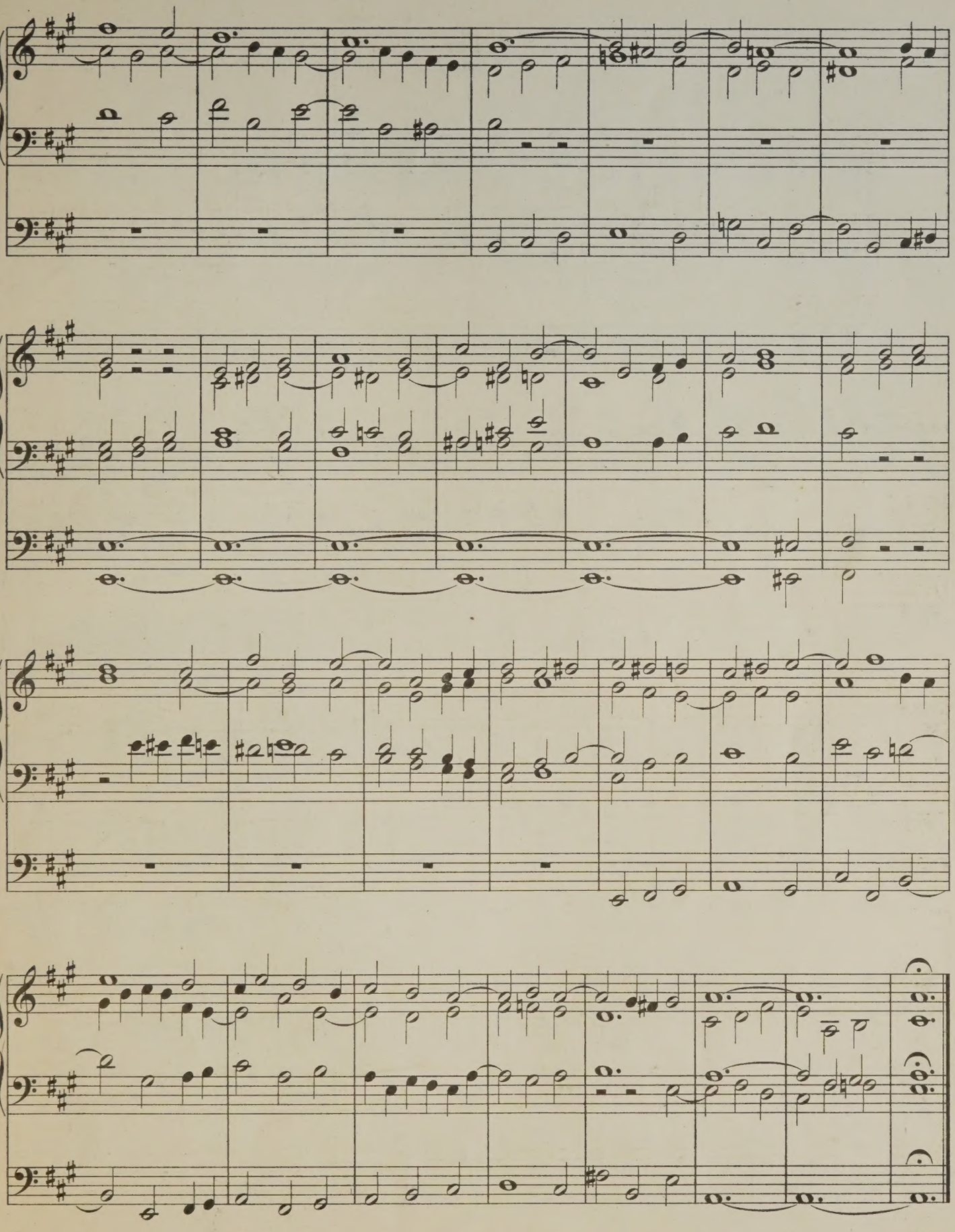



riten. molto

VII.





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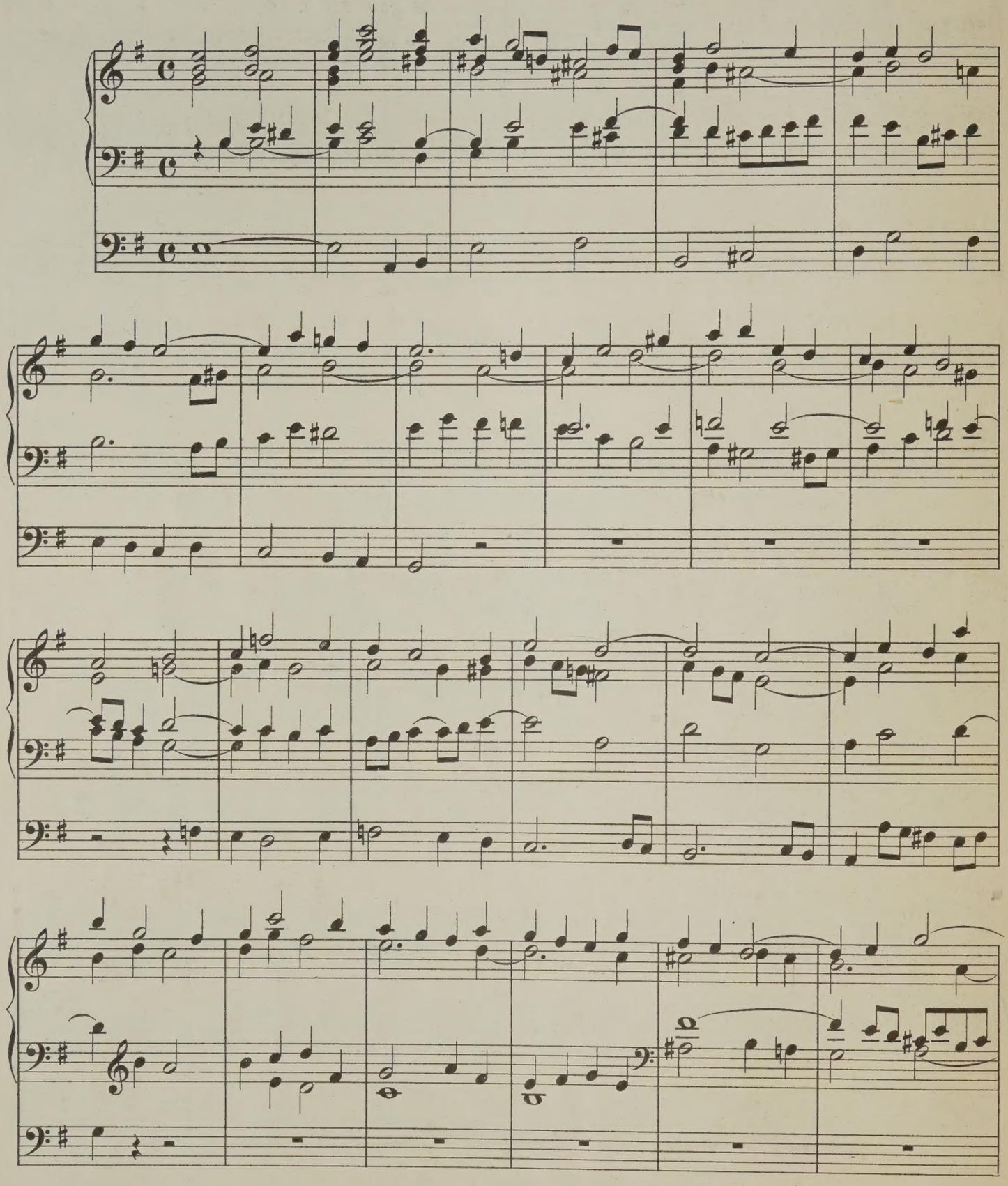

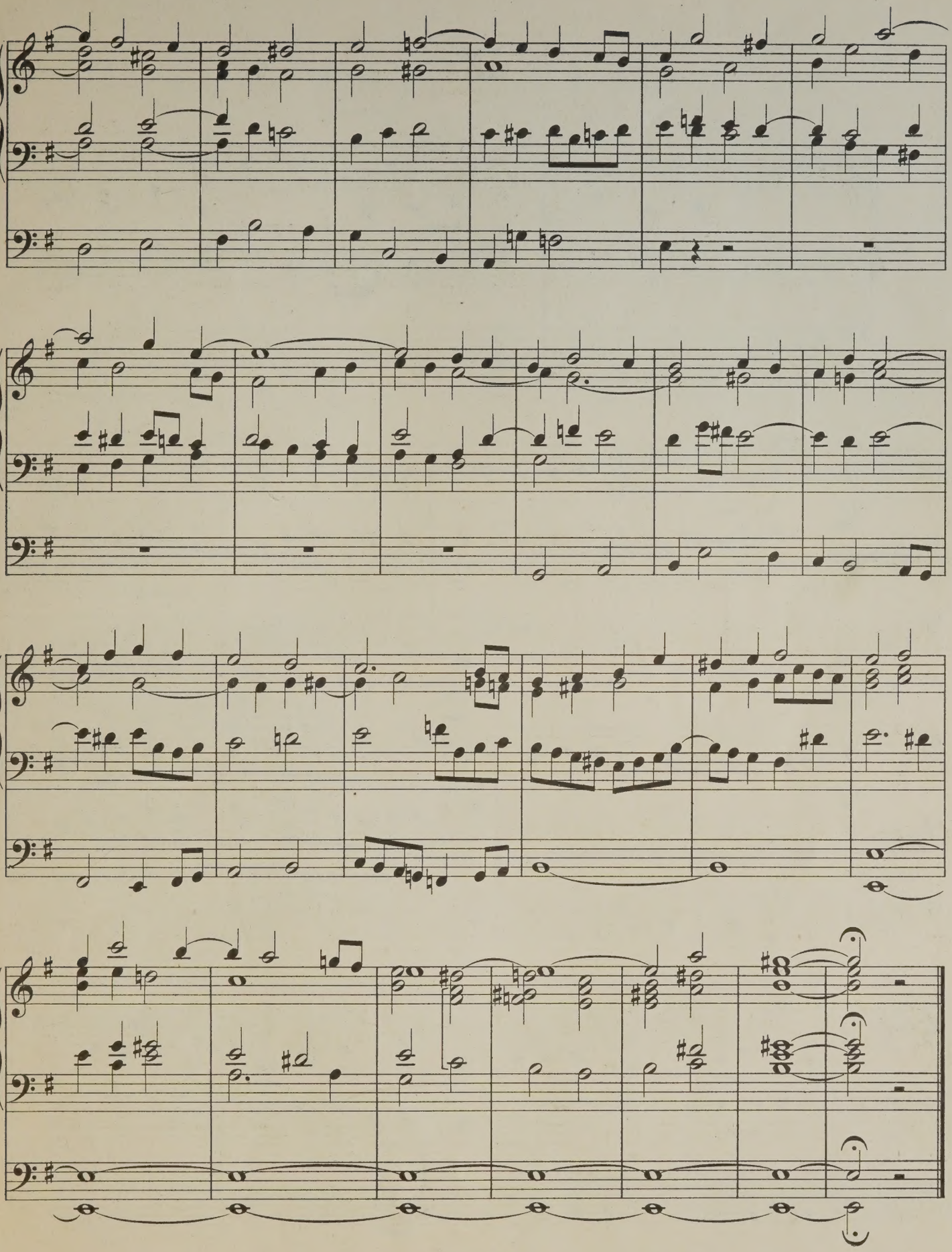

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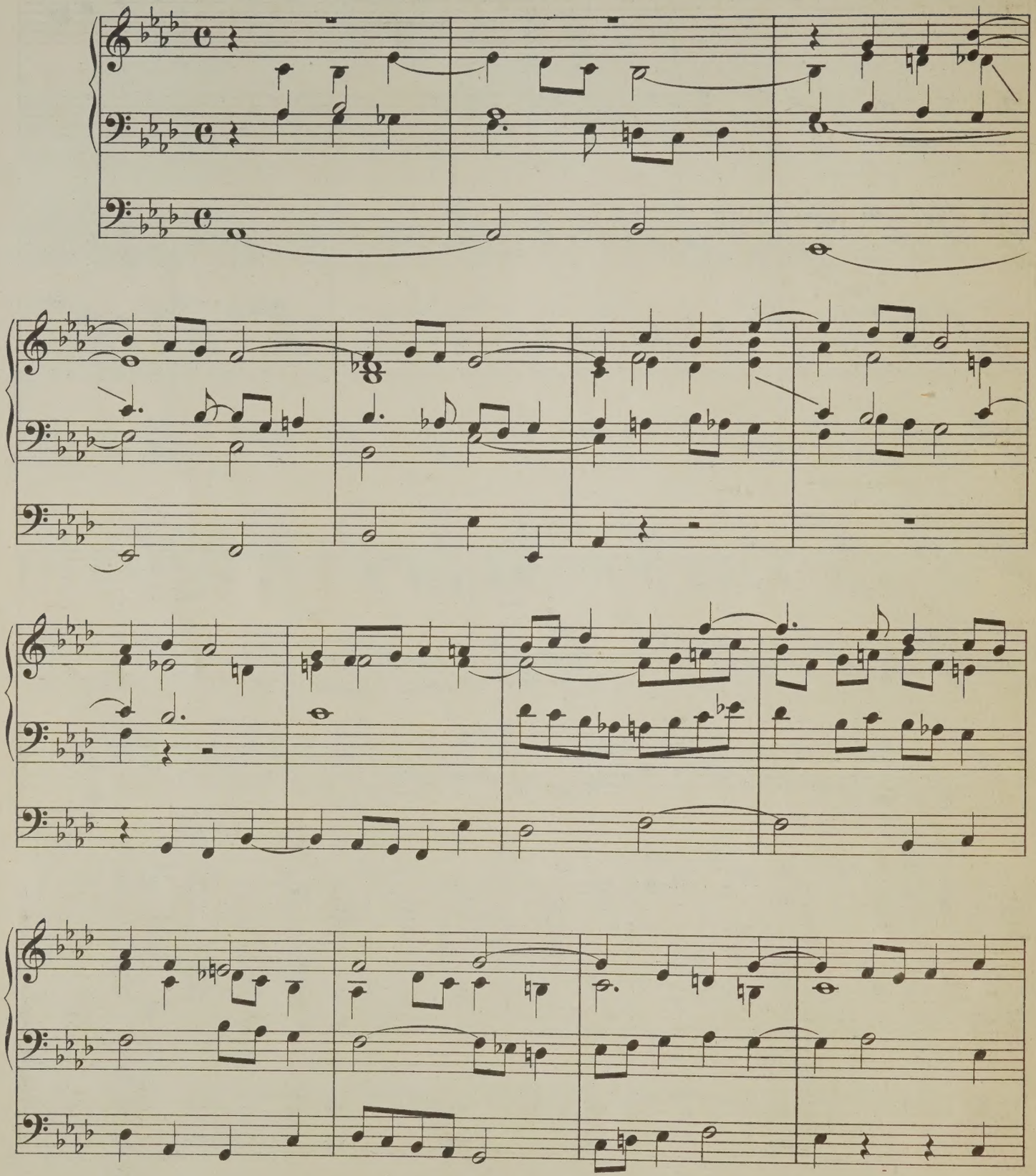
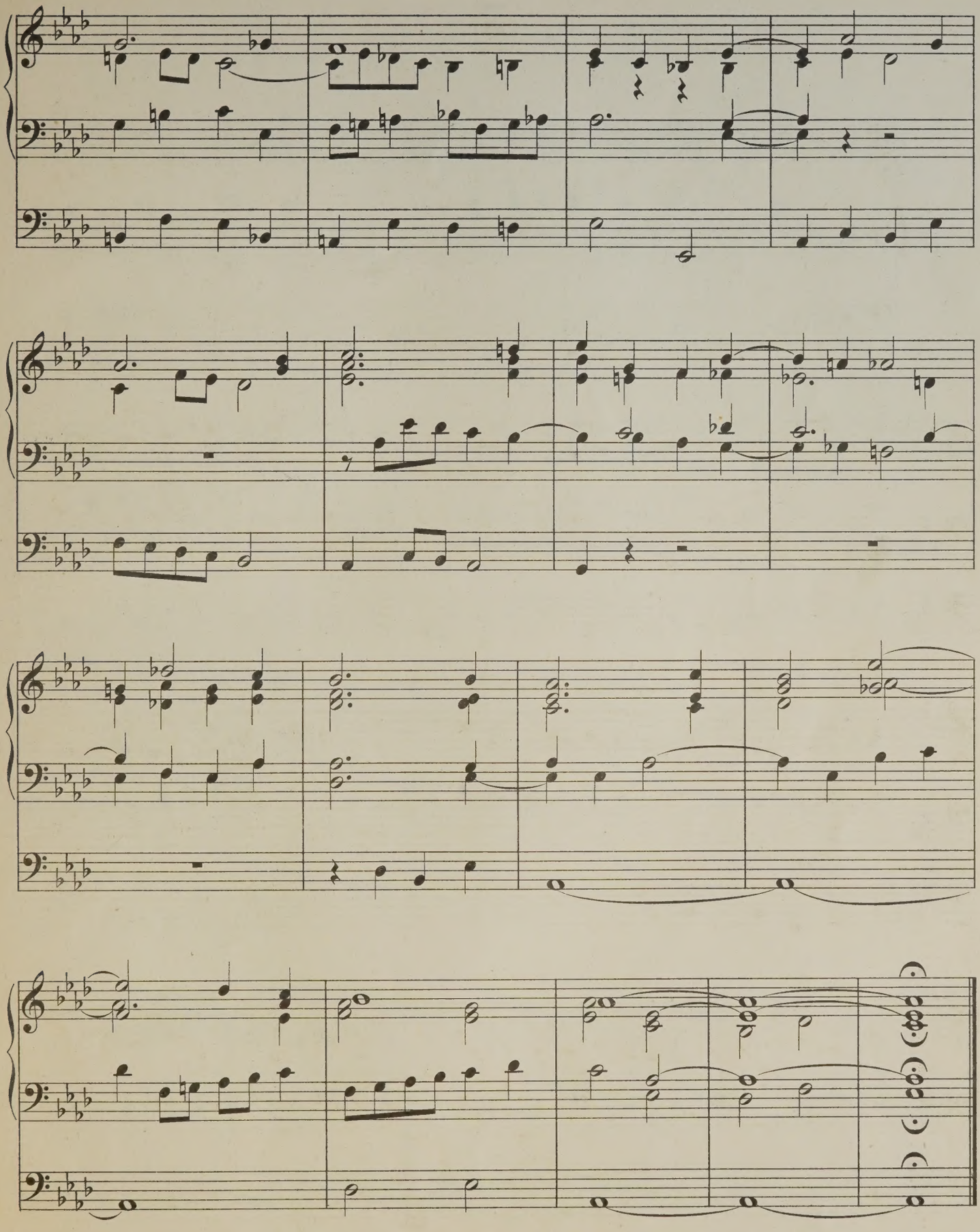
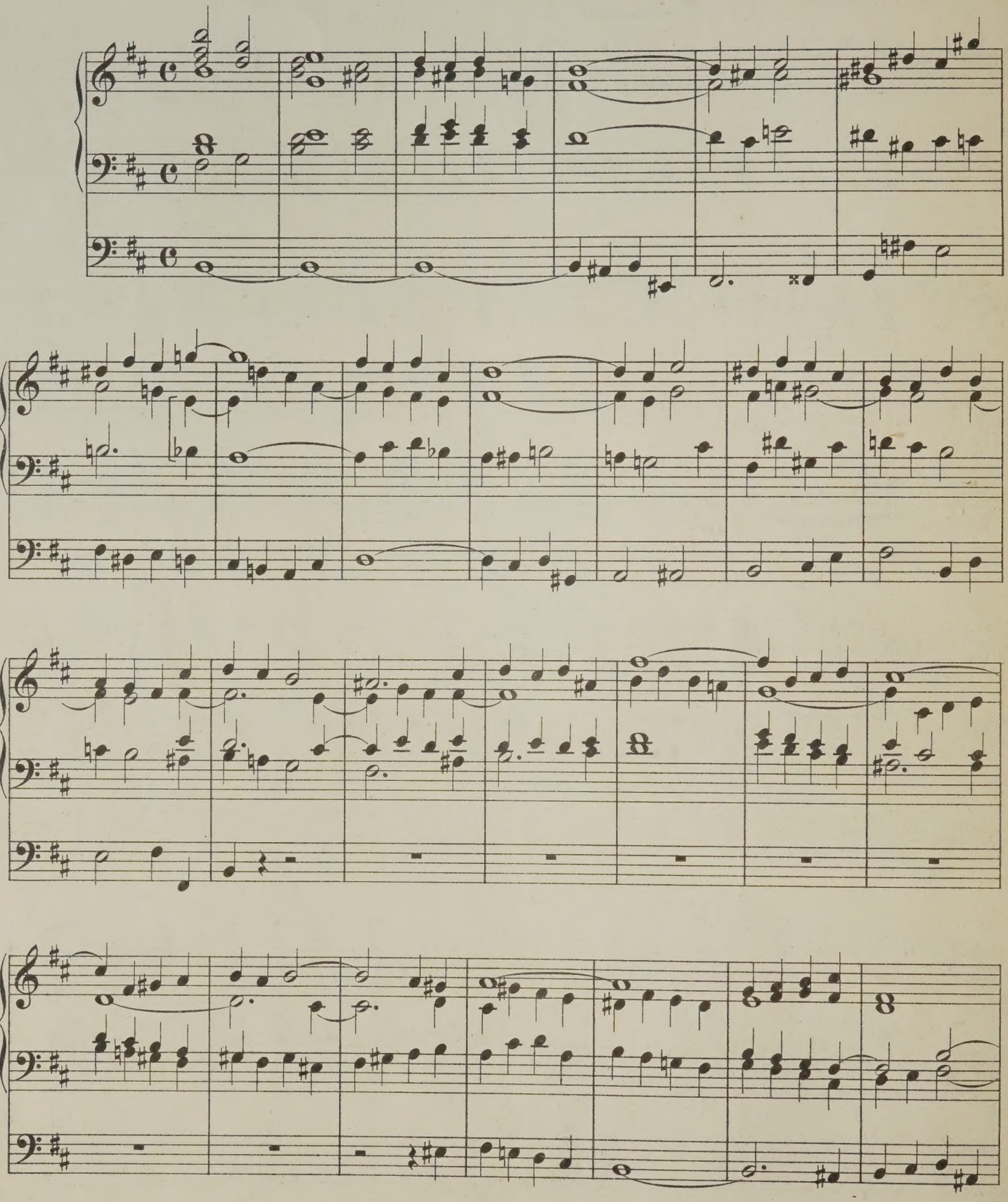
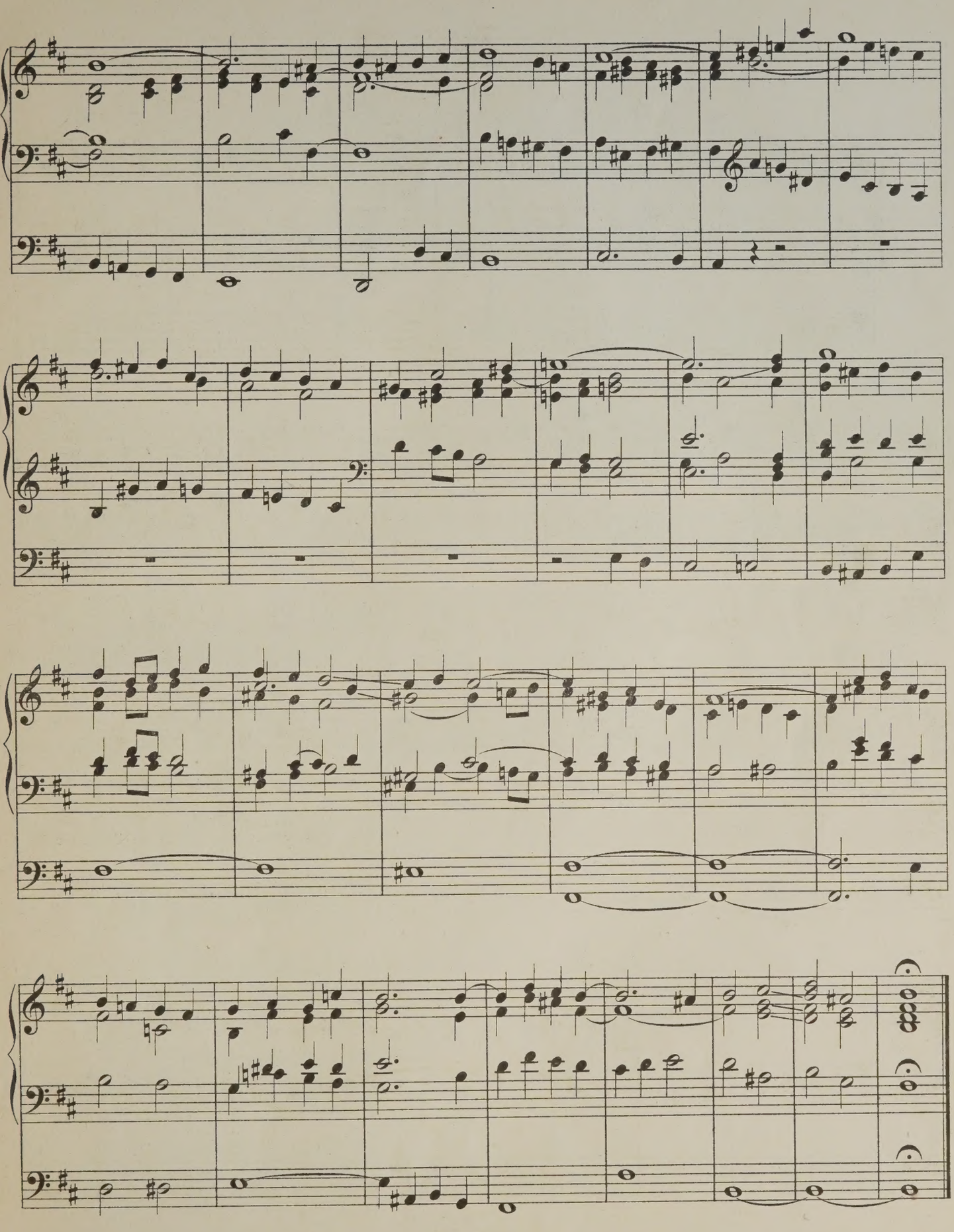




X.





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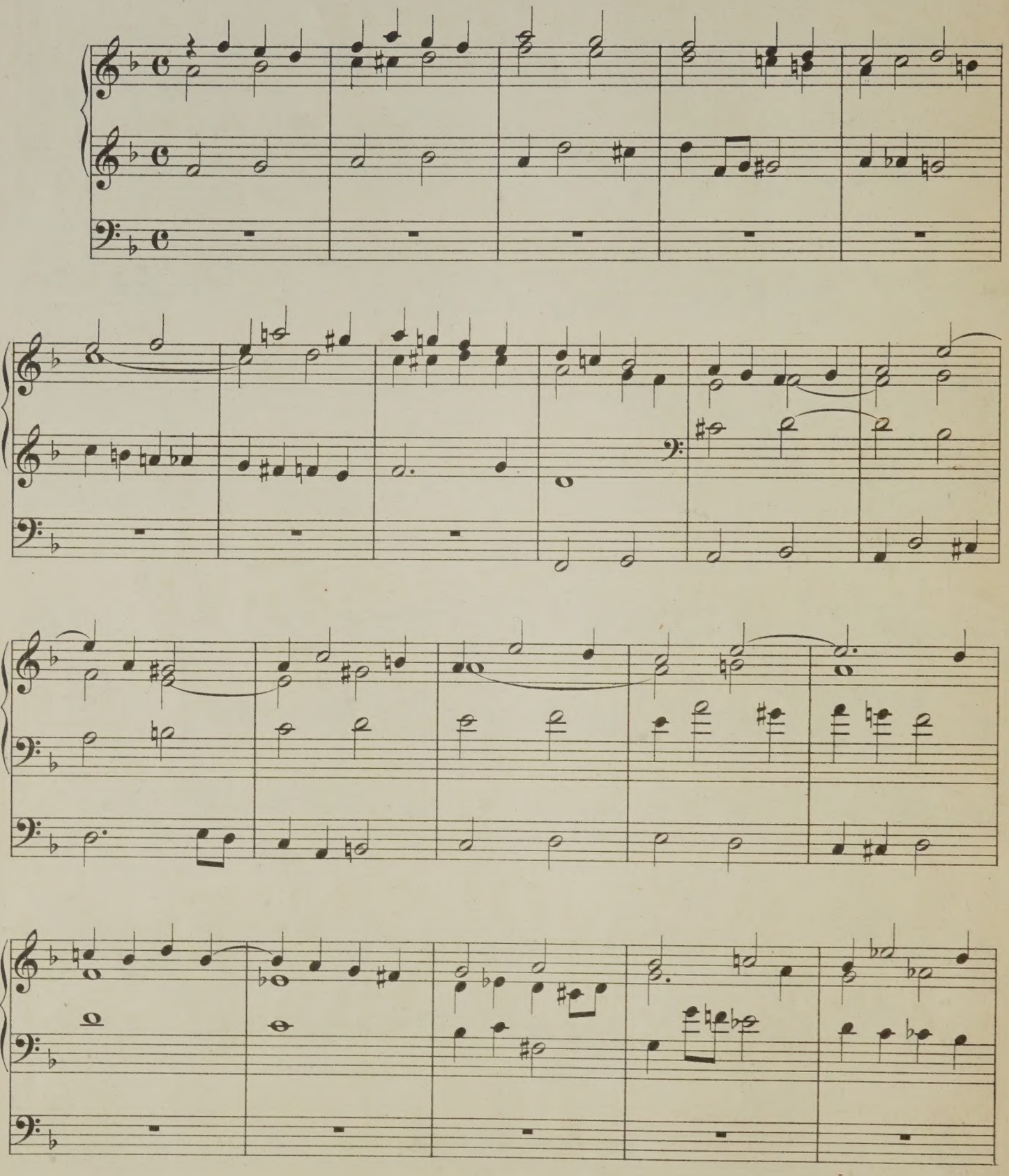
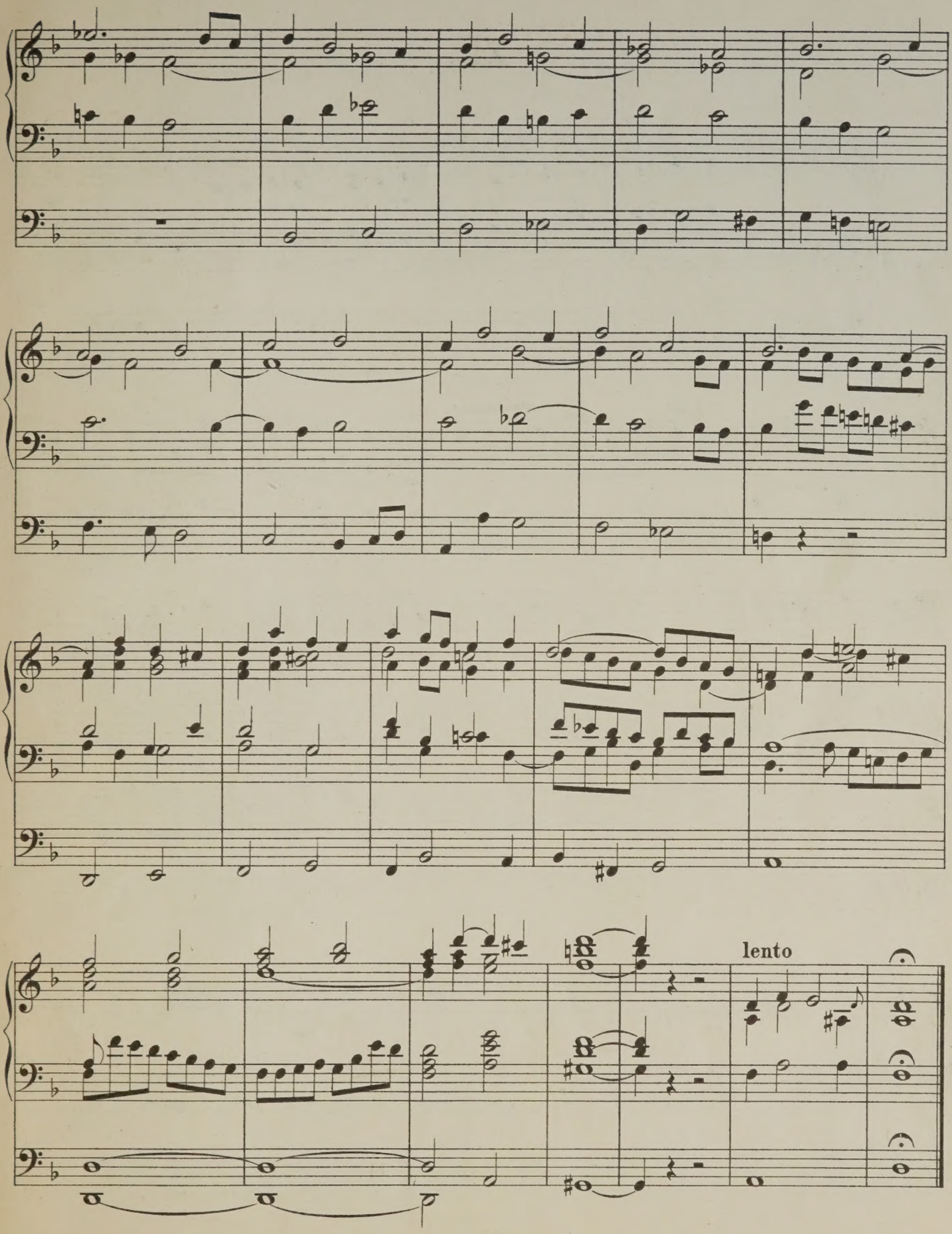
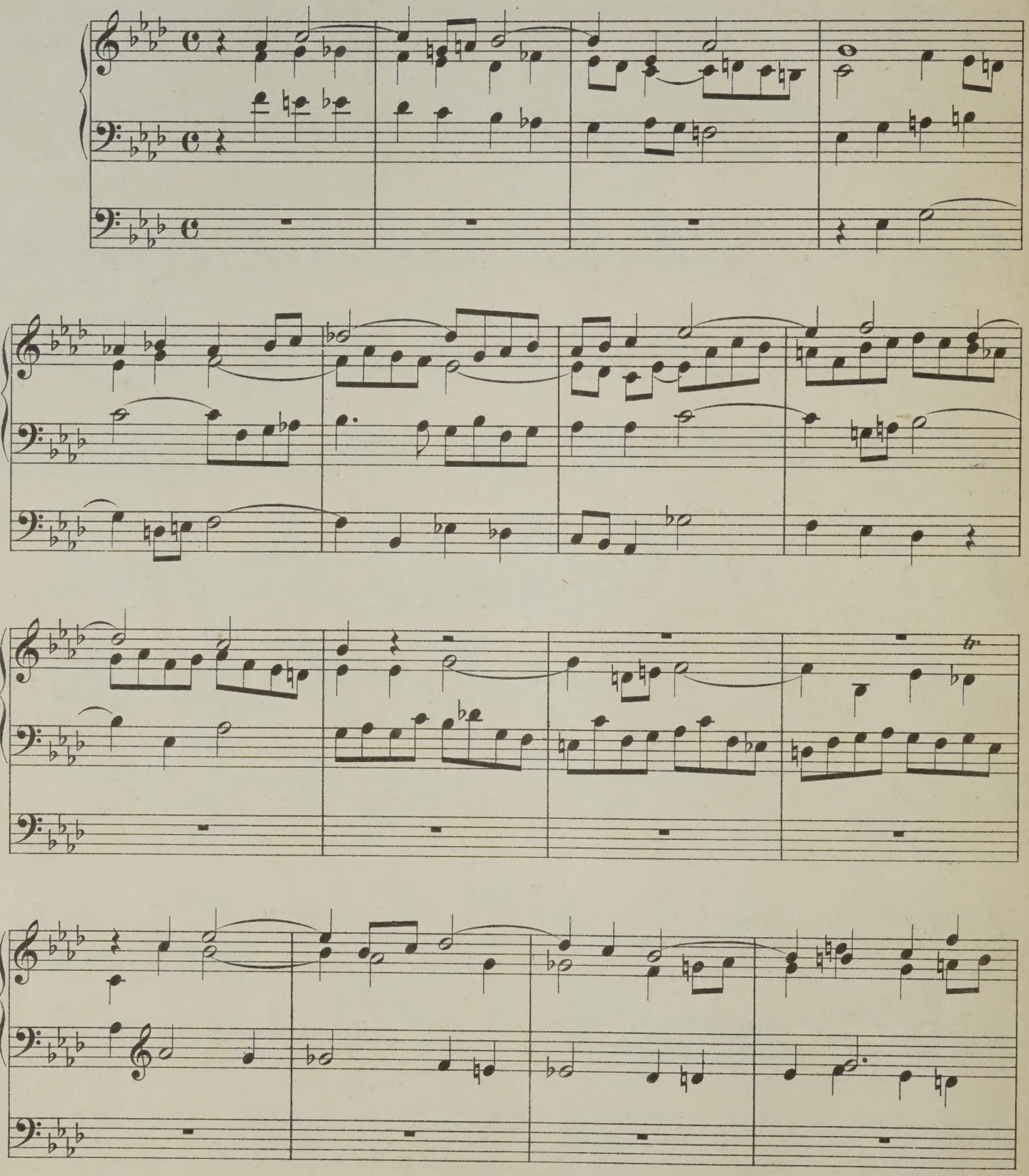
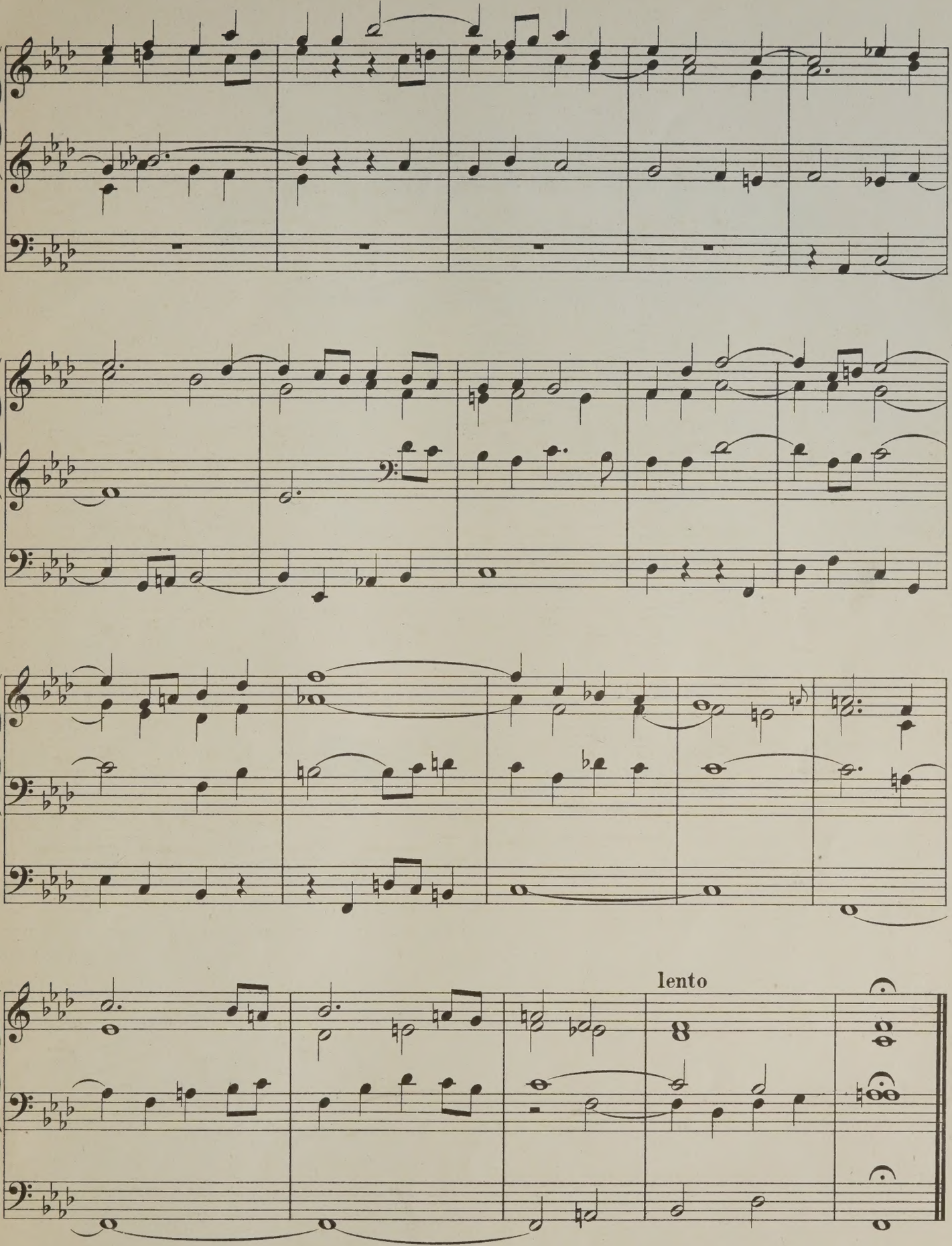



lento

XII.




lento

FANTASIE UND FUGE

über den Choral

„Ad nos, ad salutarem undam"

für Orgel oder Pedalflügel

componirt und

Herrn General-Musikdirektor Meyerbeer

in hochachtungsvoller Verehrung

gewidmet

von

FRANZ LISZT.

Diese Fuge kann auch auf dem Pianoforte 4händig vorgetragen werden, wo alsdann der erste Spieler nur die beiden oberen Zeilen, beziehungsweise deren Variante, der zweite Spieler die zwei unteren Zeilen übernimmt.

Eigenthum der Verleger.

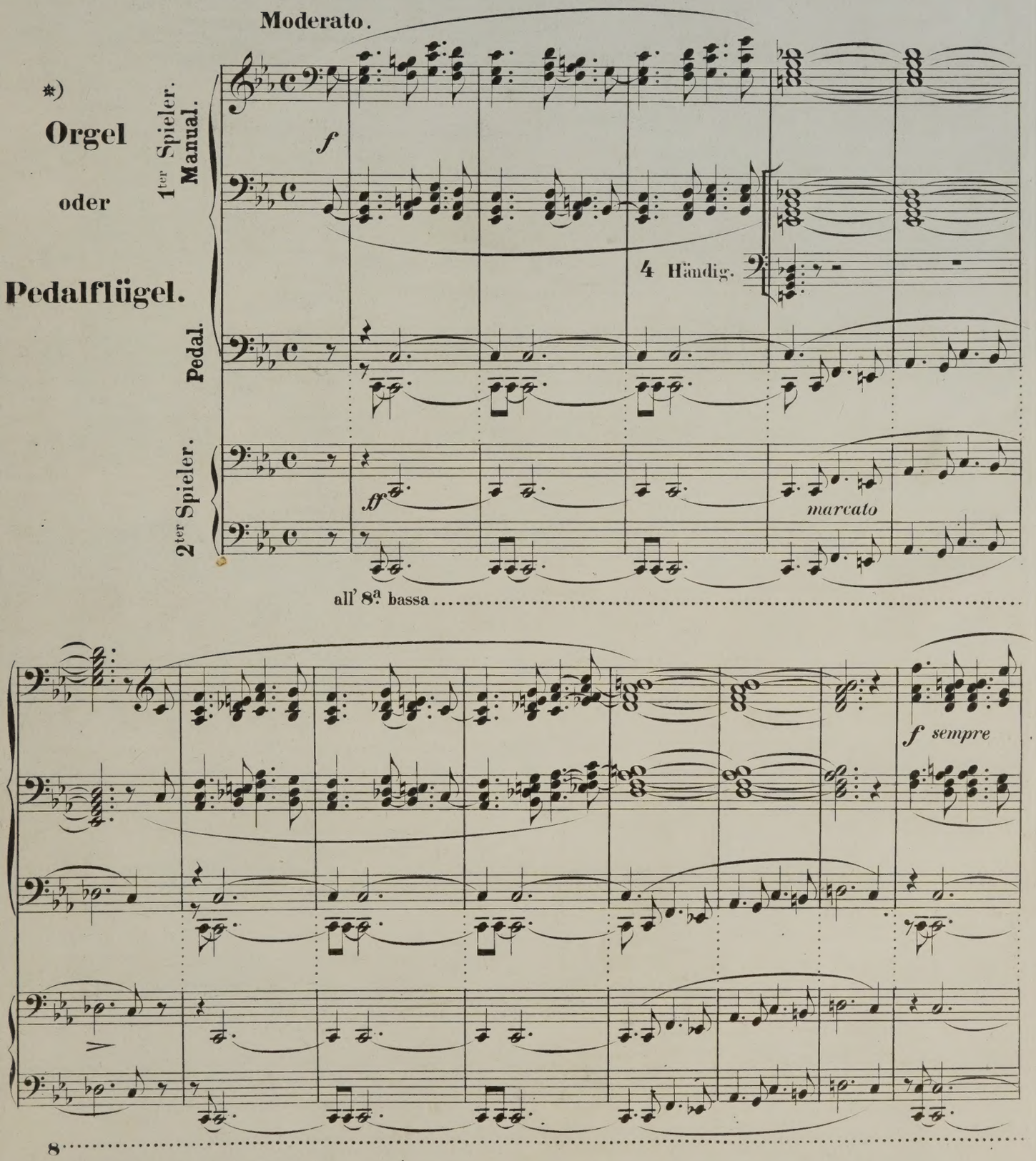
Leipzig, bei Breitkopf & Härtel.

Pr. 2 Thlr.

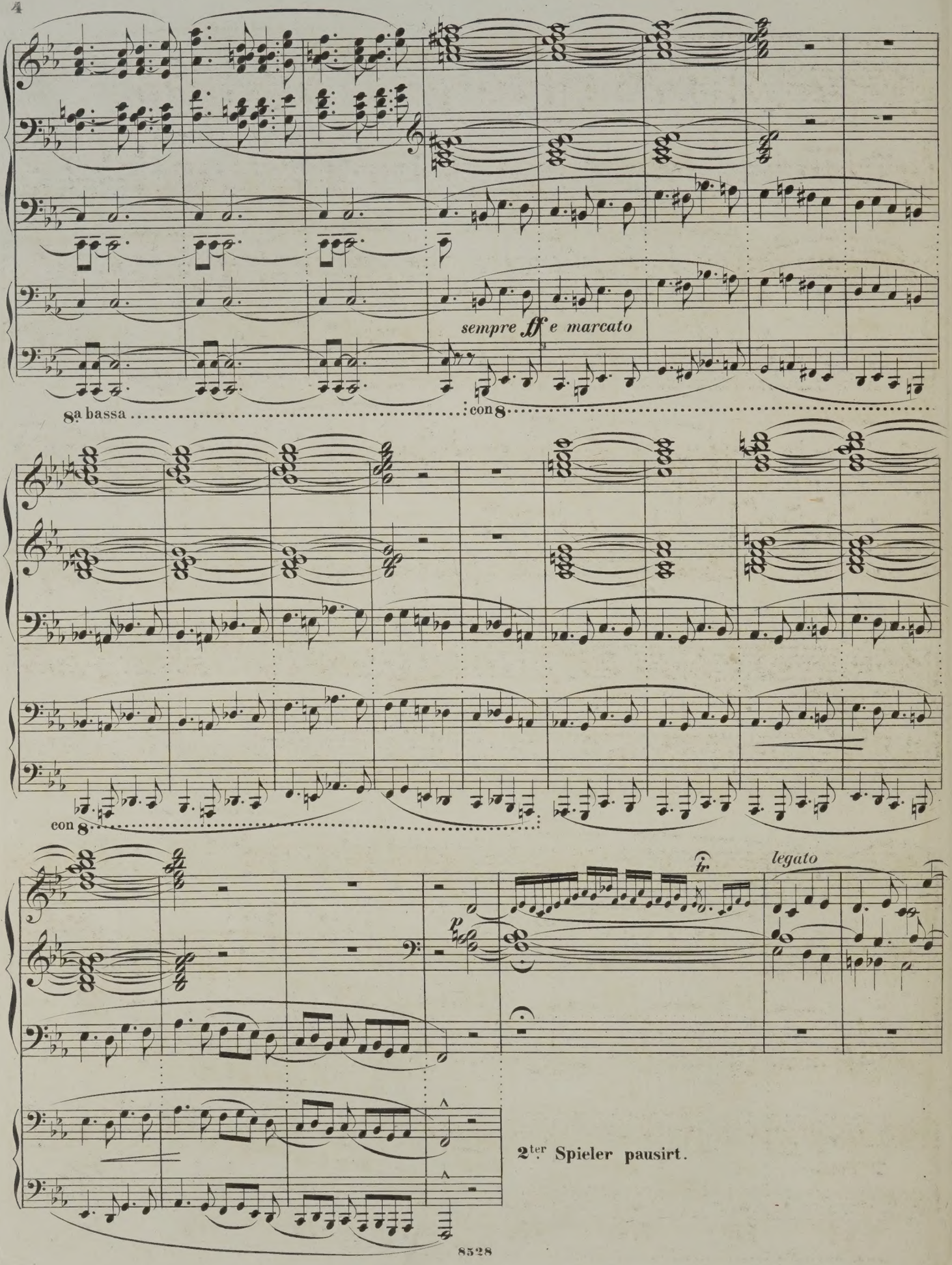
8528.

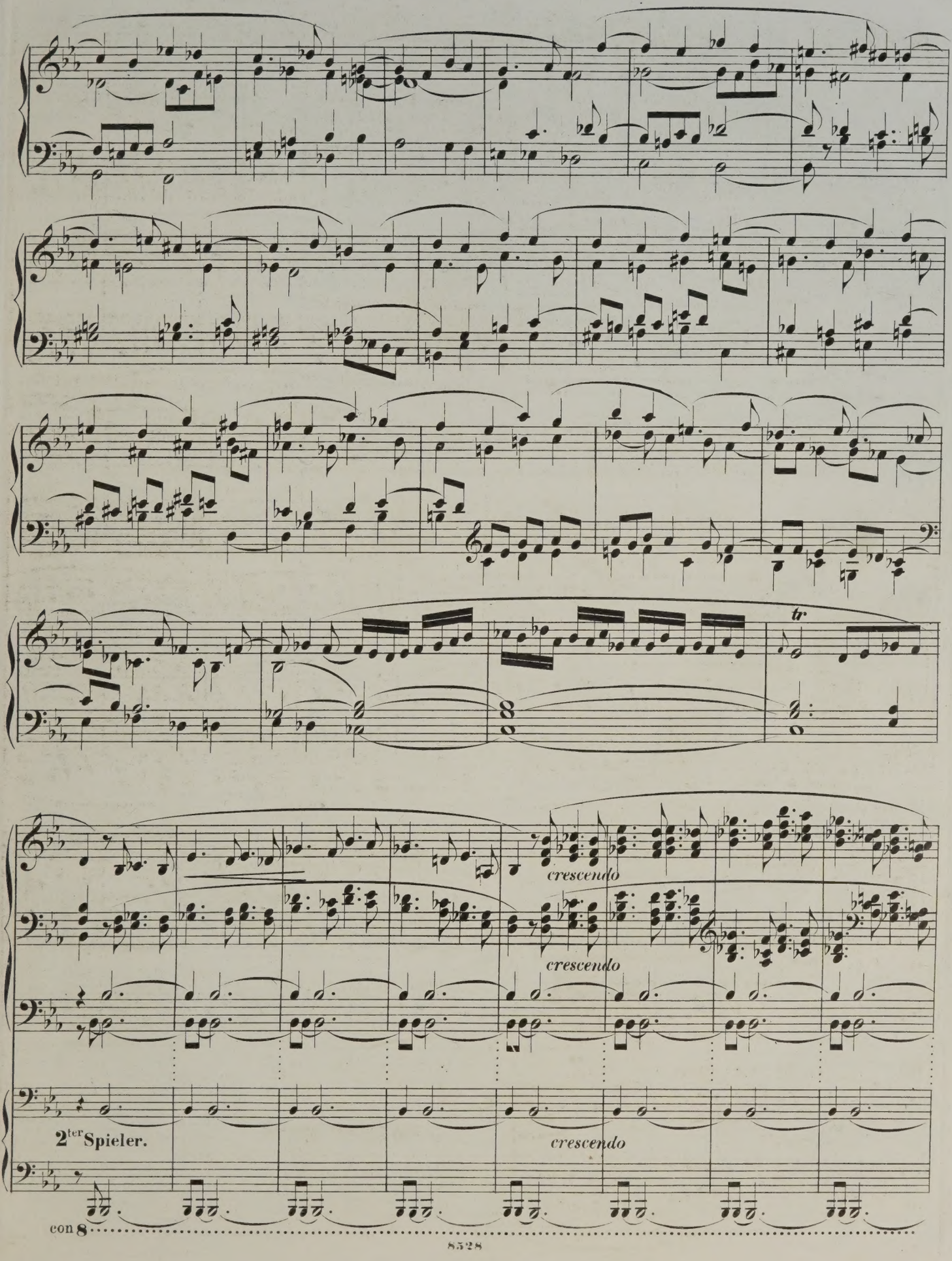
Eingetragen in das Vereinsarchiv.

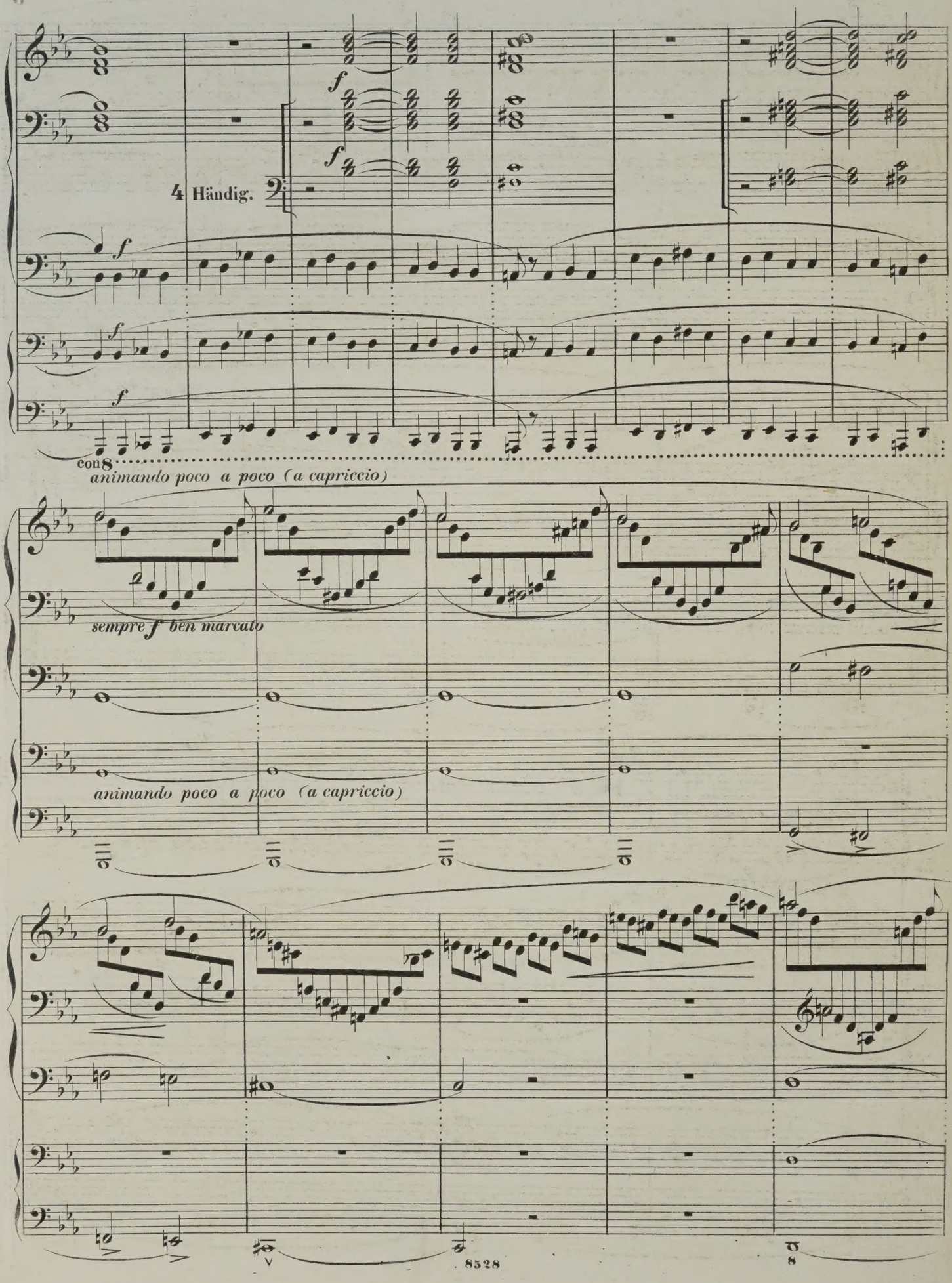
FANTASIE und FUGE.

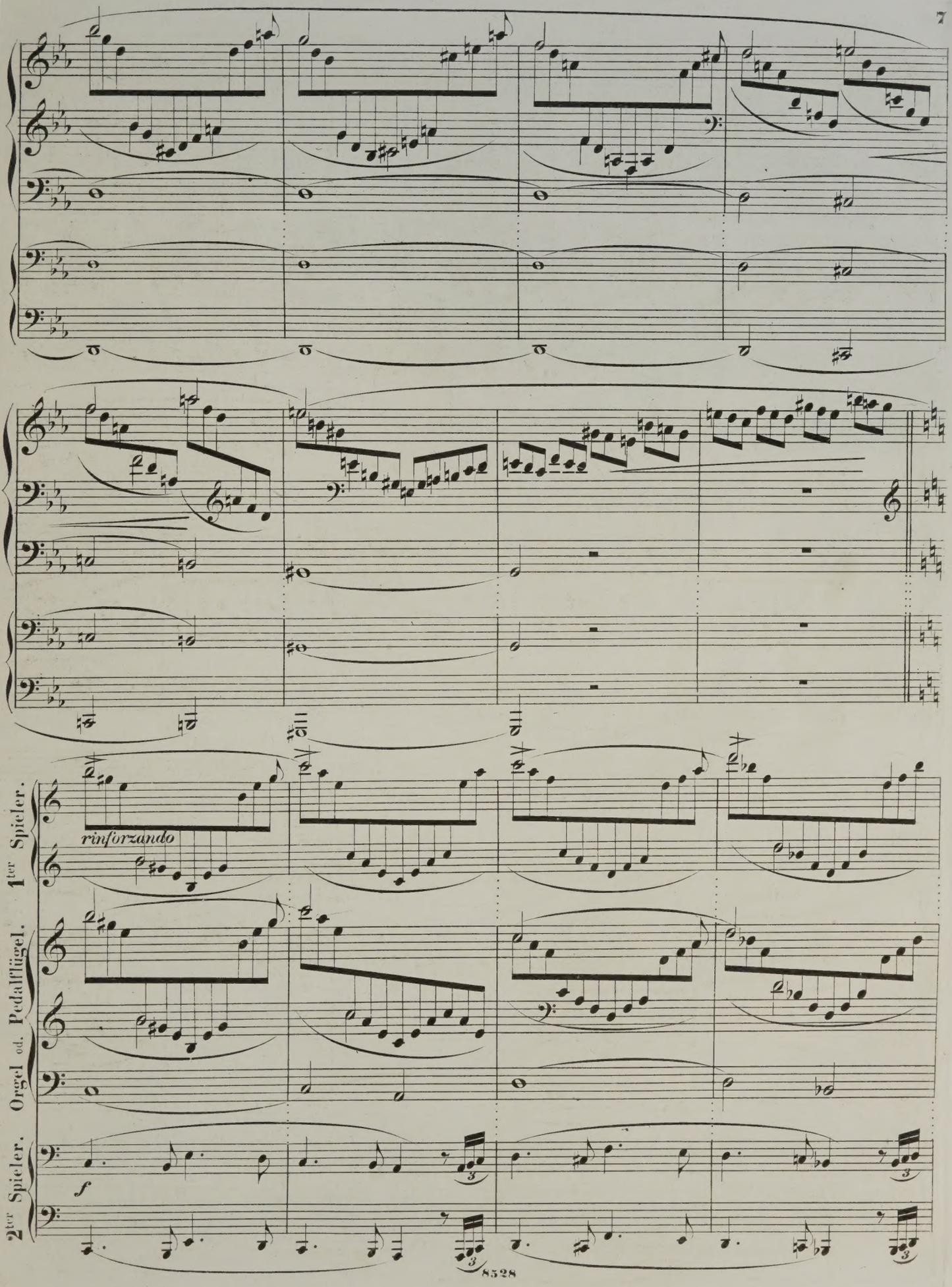


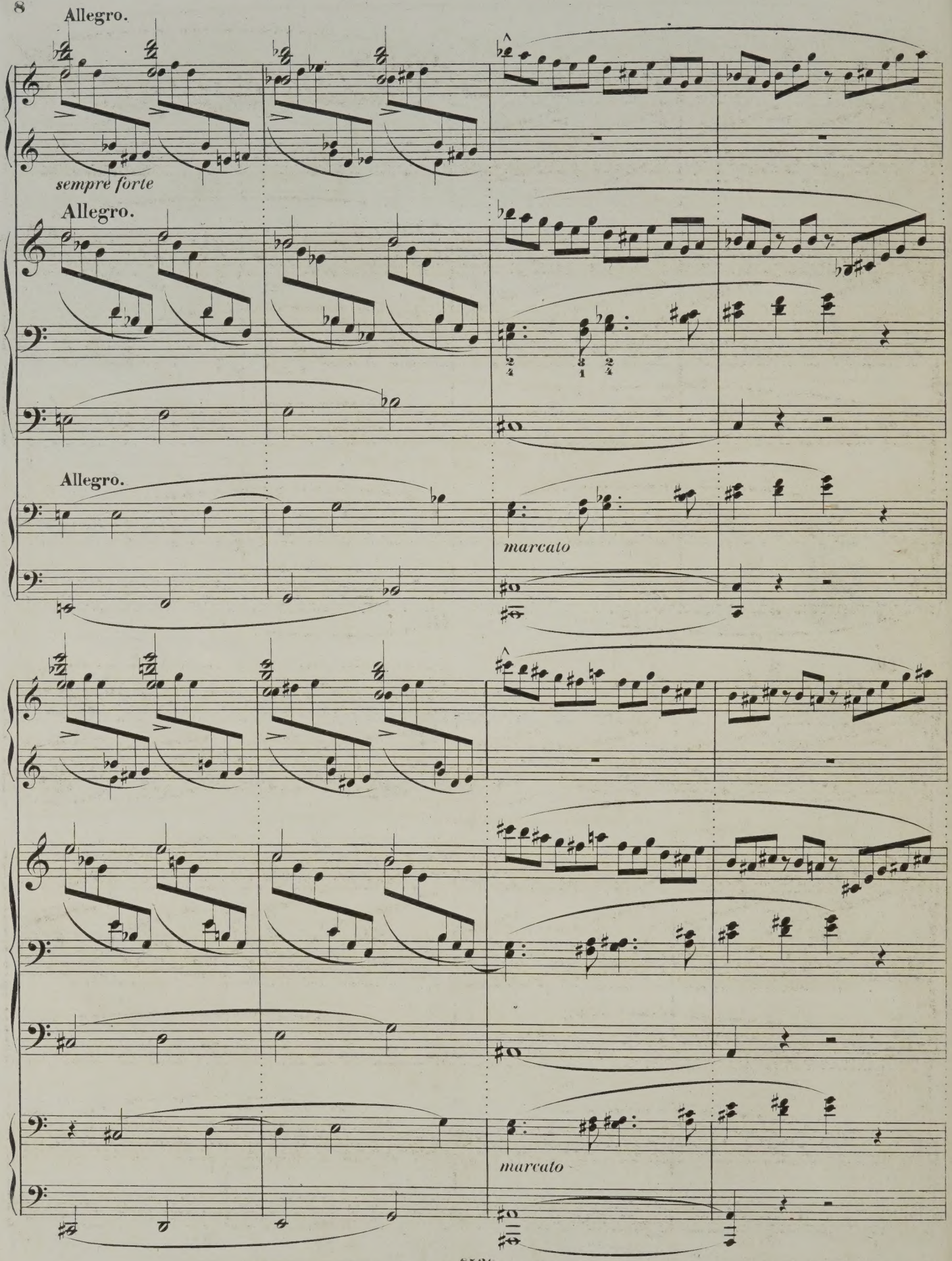
*) Nota. Die Orgel-Register müssen den Bezeichnungen gemäss *(p, f, pp, ff)* angewandt werden.—

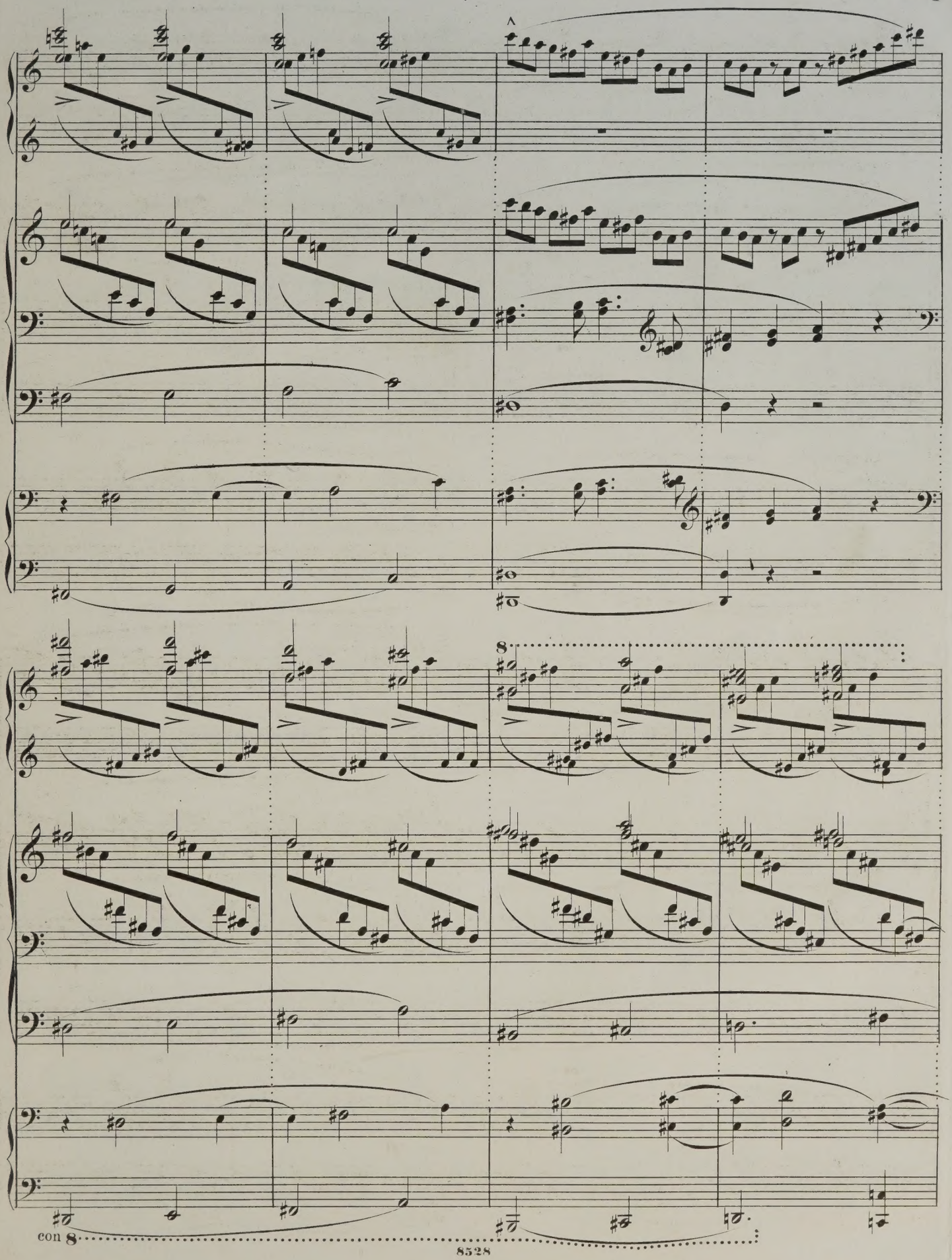

sempre ff e marcato
8a bassa
con 8
con 8
tr
legato
2ter Spieler pausirt.

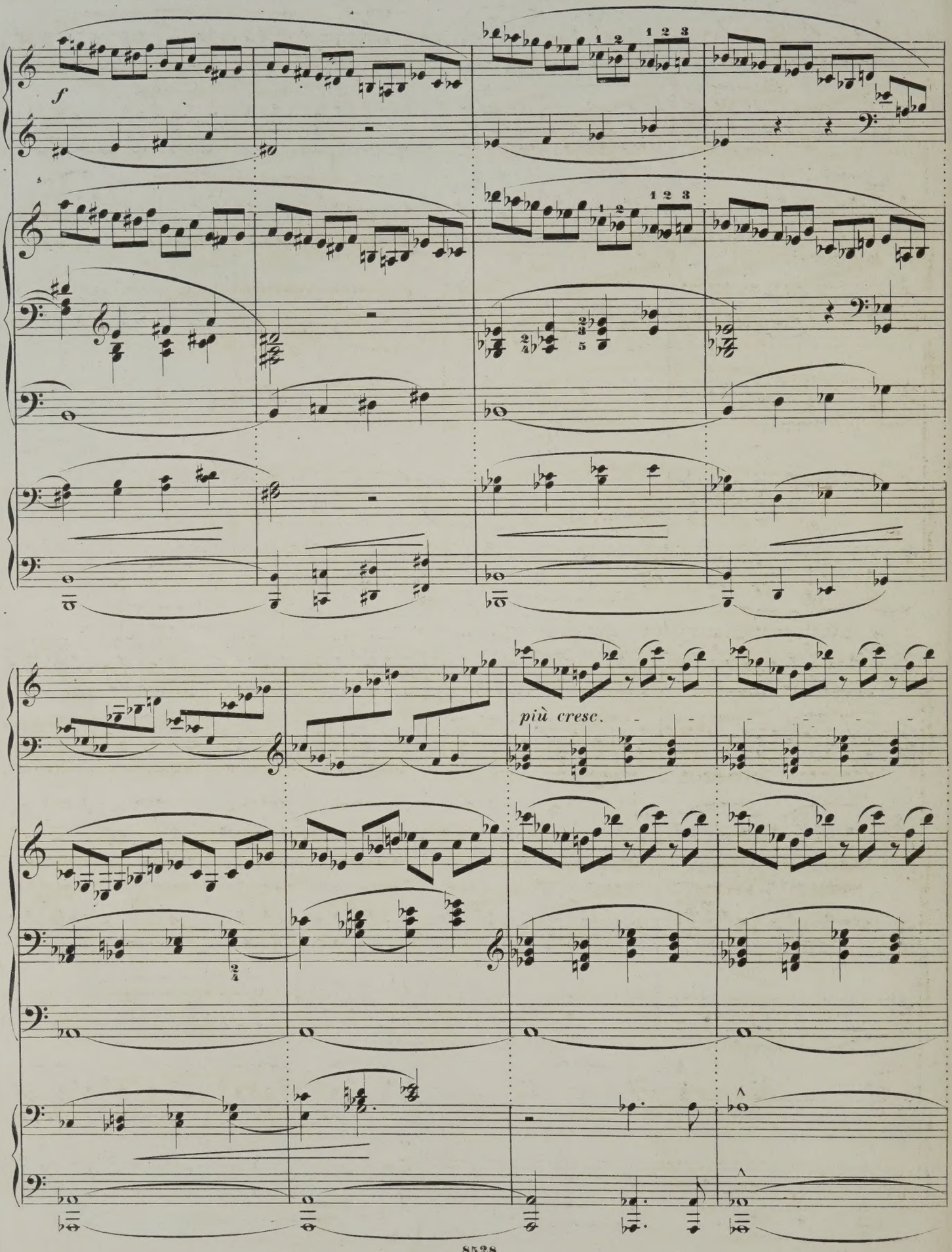

tr
crescendo
crescendo
2ter Spieler.
crescendo
con 8


4 Händig.
f
f
f
f
f
f
con 8
animando poco a poco (a capriccio)
sempre f ben marcato
animando poco a poco (a capriccio)
8
8
8
8
8
8
8


1ter Spieler.
Orgel od. Pedalflügel.
2ter Spieler.
rinforzando
f


Allegro.
sempre forte
Allegro.
Allegro.
marcato
marcato


8
con 8


f
più cresc.

8

ff

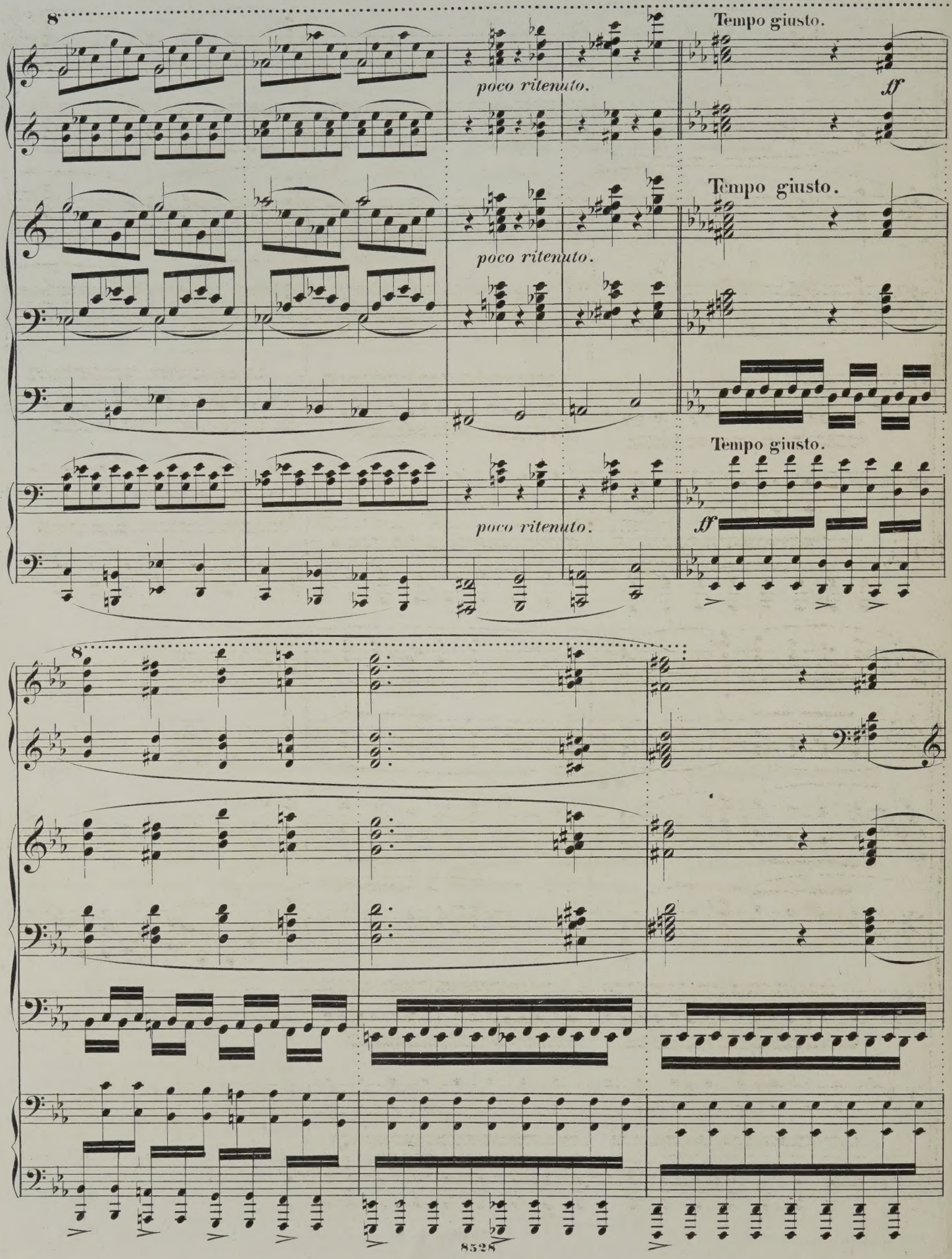
tutti tenuti.

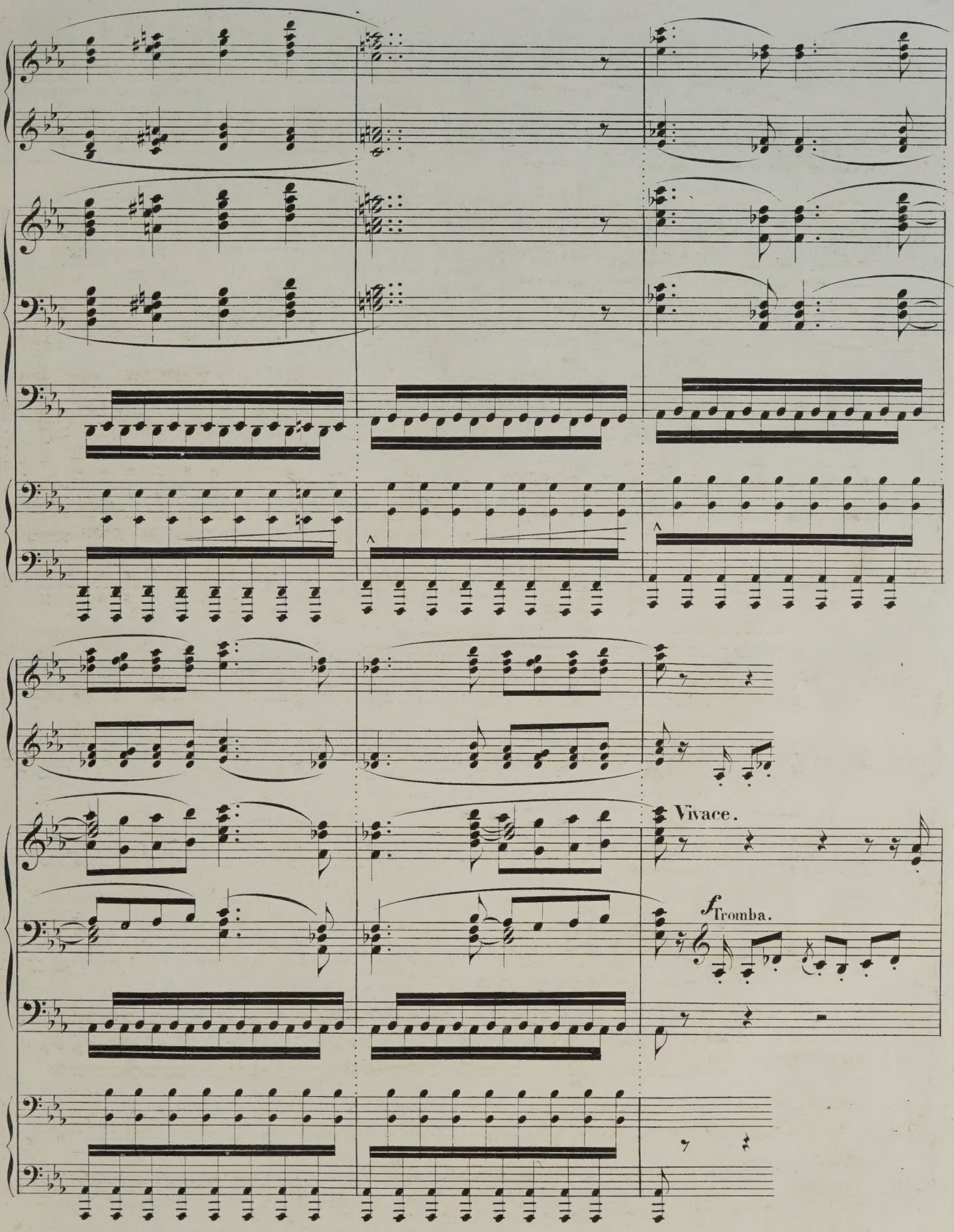
ff

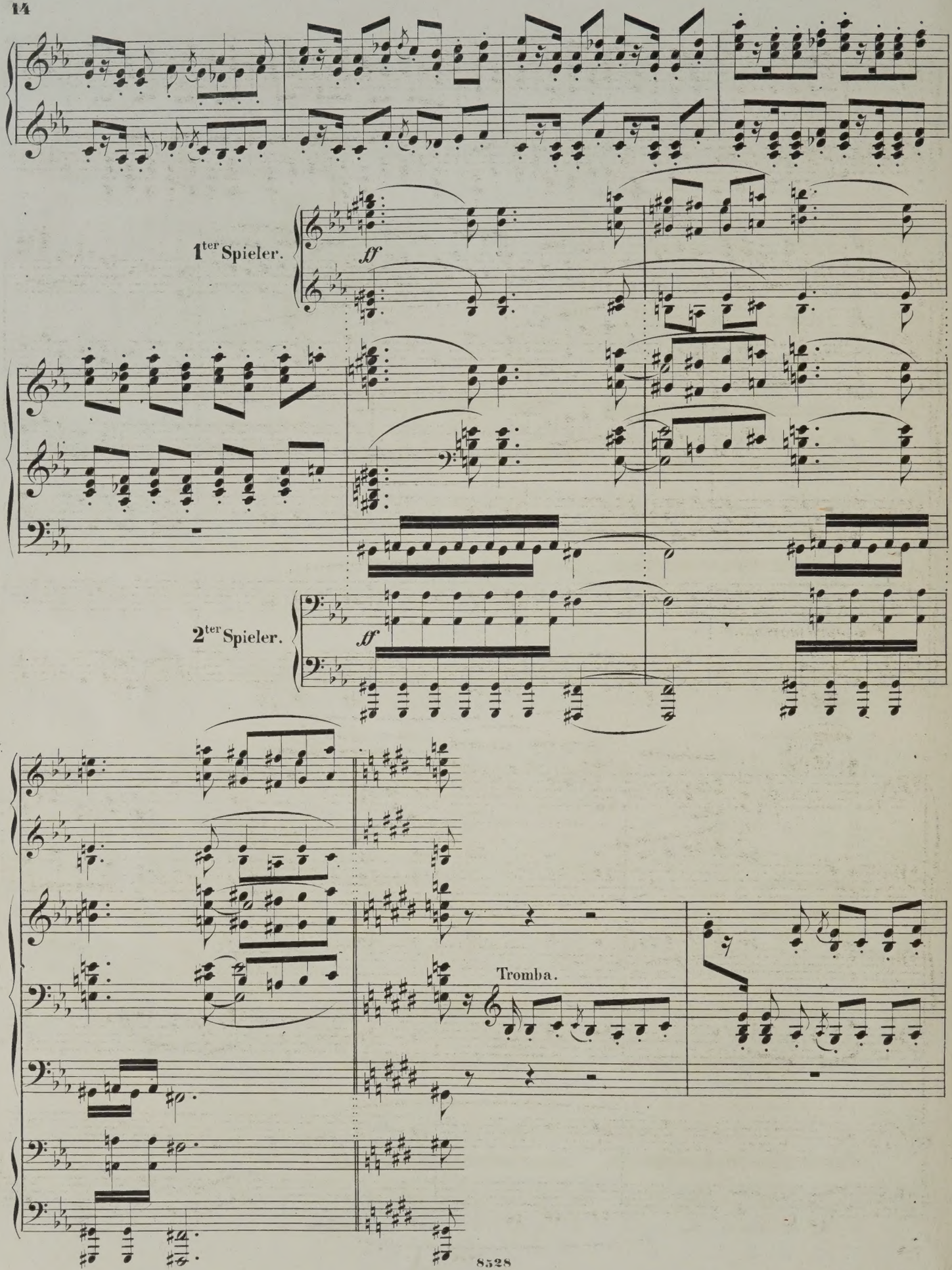
8

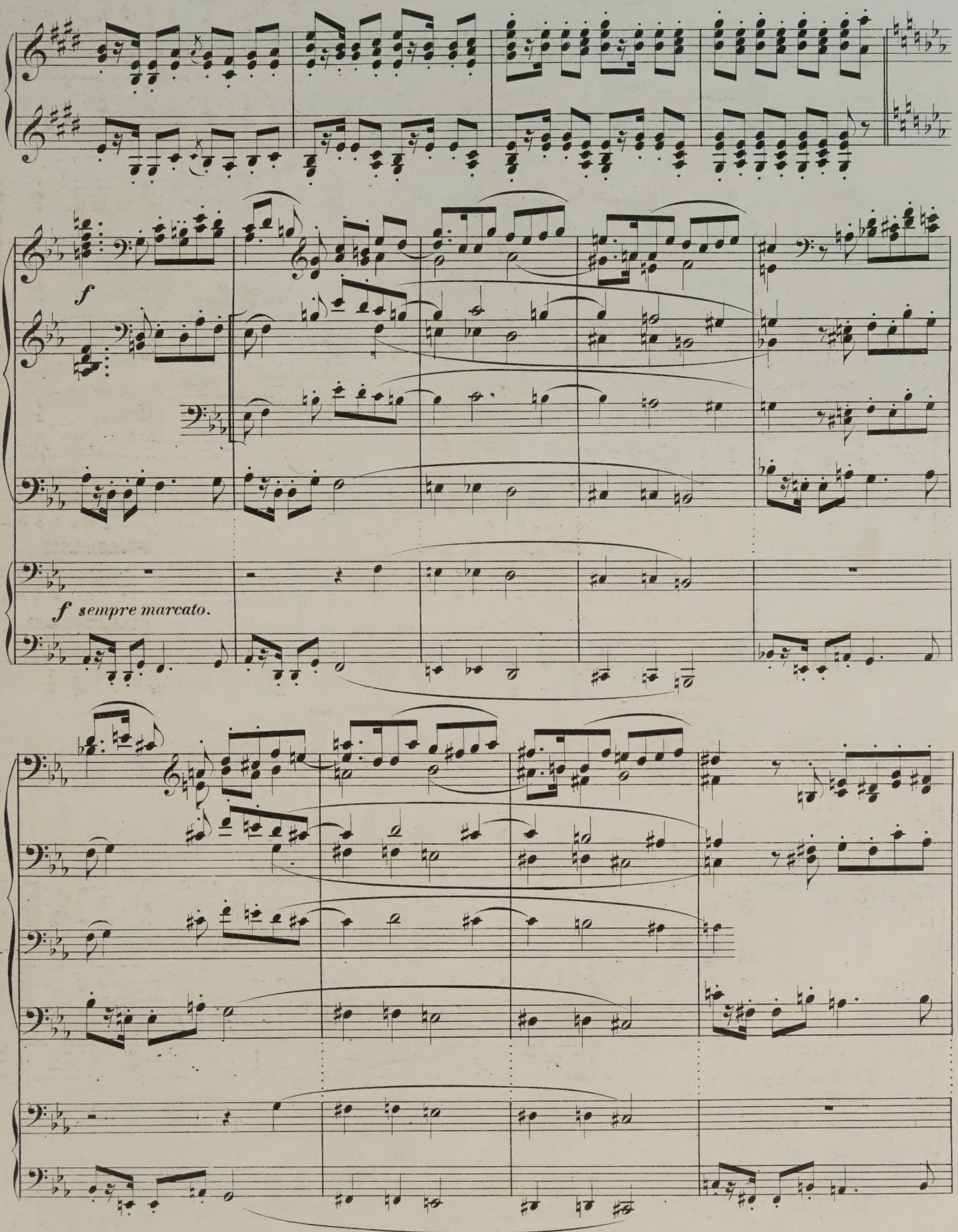
ff

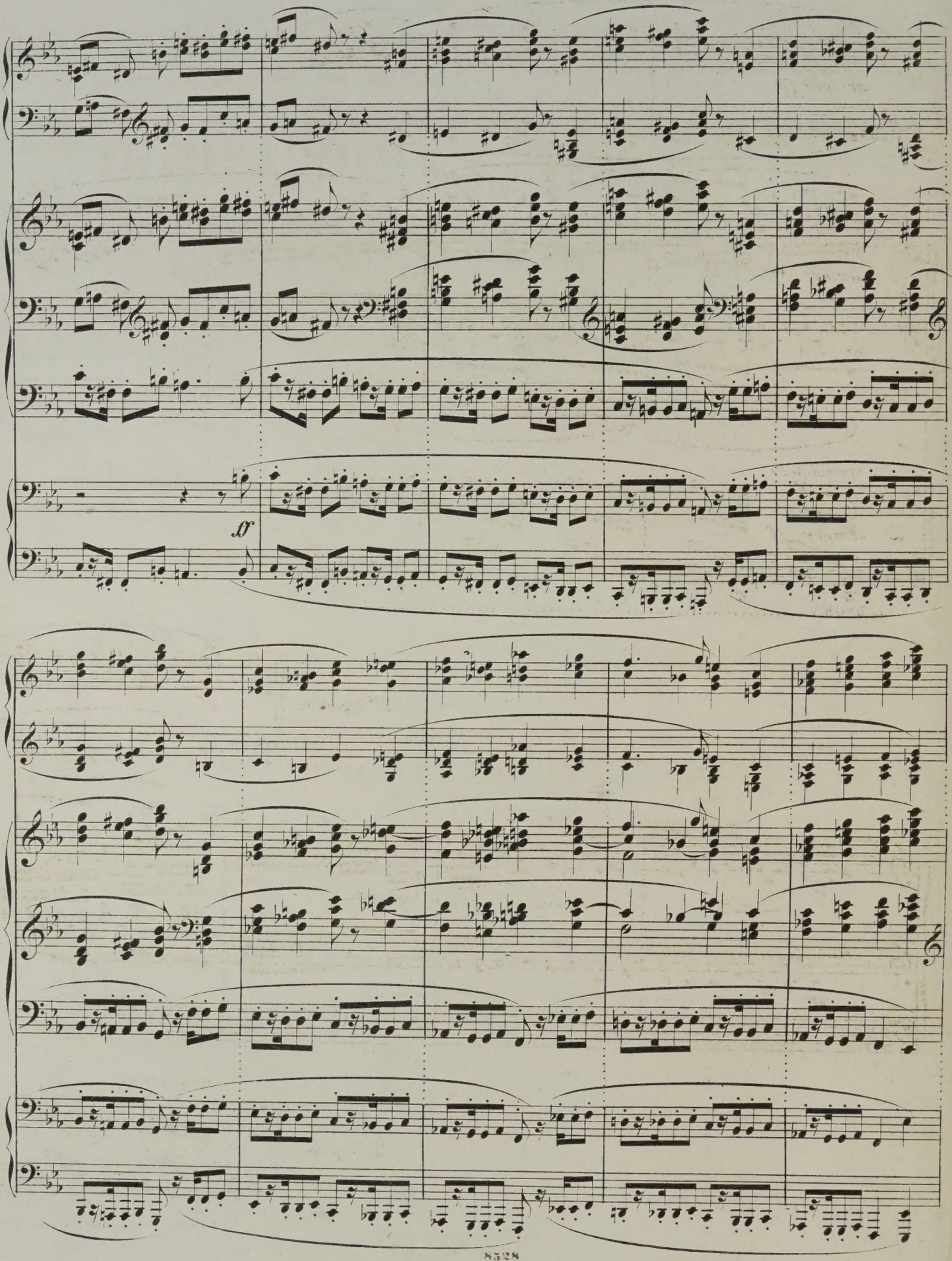
ff

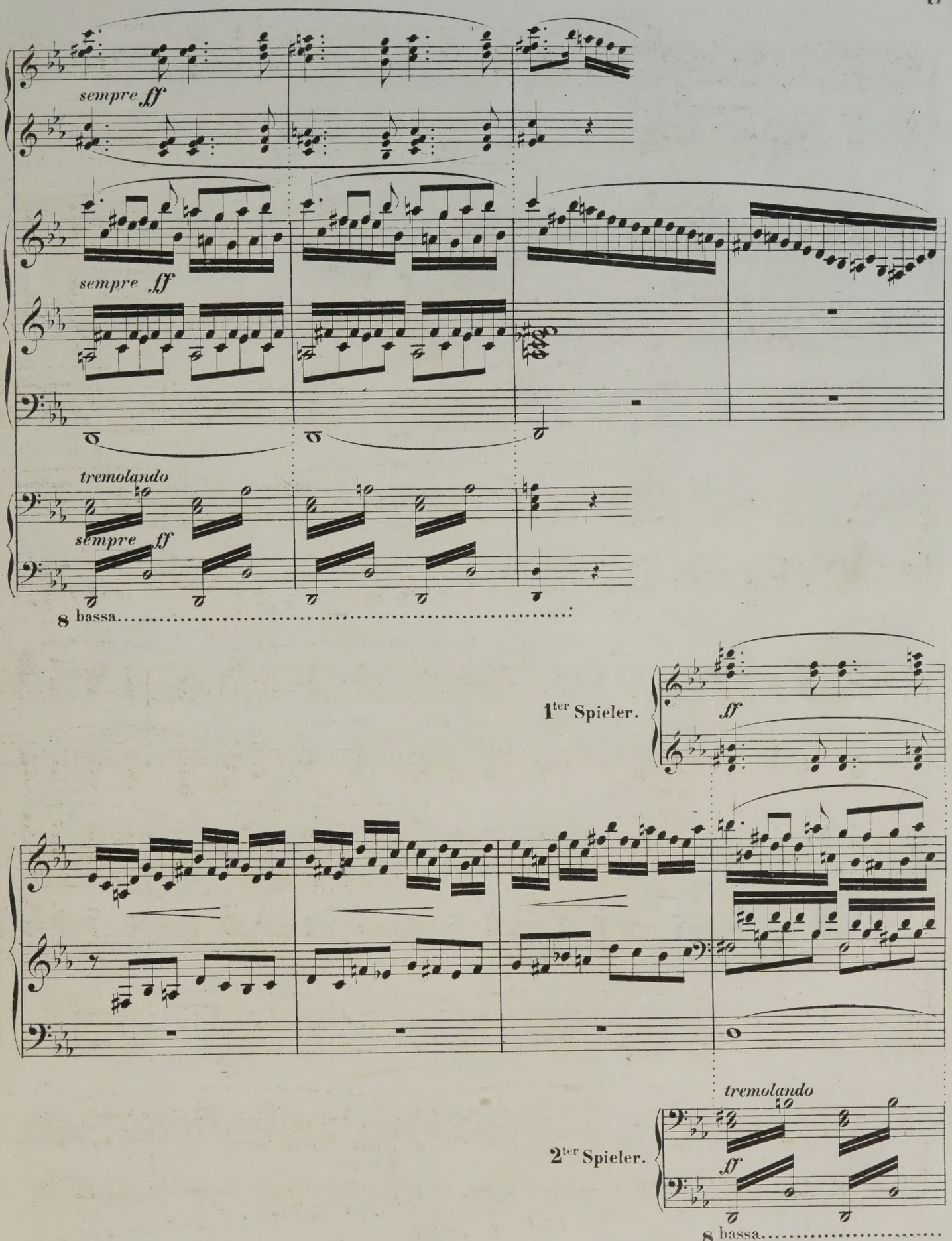

8
Tempo giusto.
poco ritenuto.
ff
Tempo giusto.
poco ritenuto.
Tempo giusto.
poco ritenuto.
ff
8

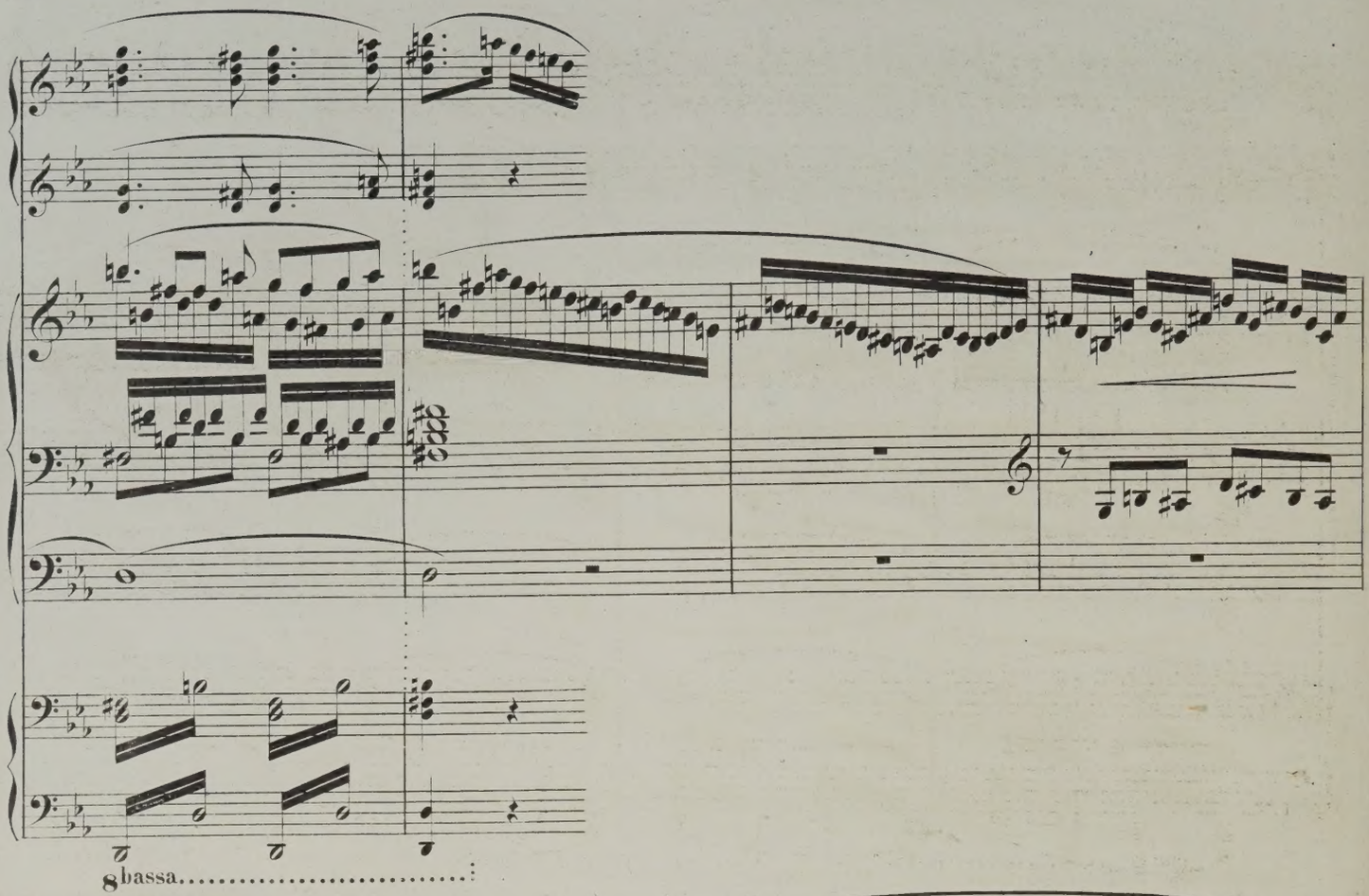

Vivace.
f Tromba.

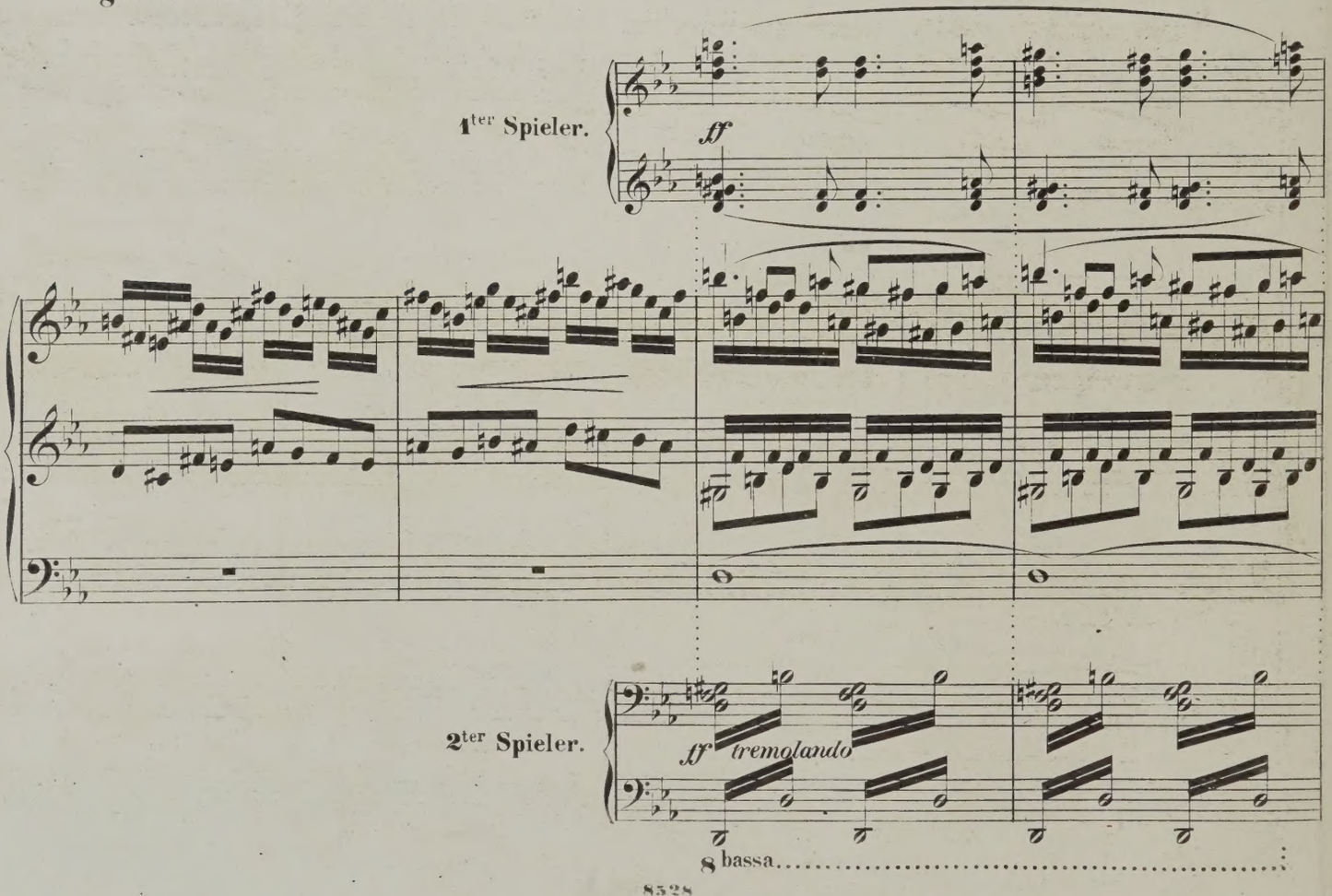

1ter Spieler.
ff
2ter Spieler.
ff
Tromba.

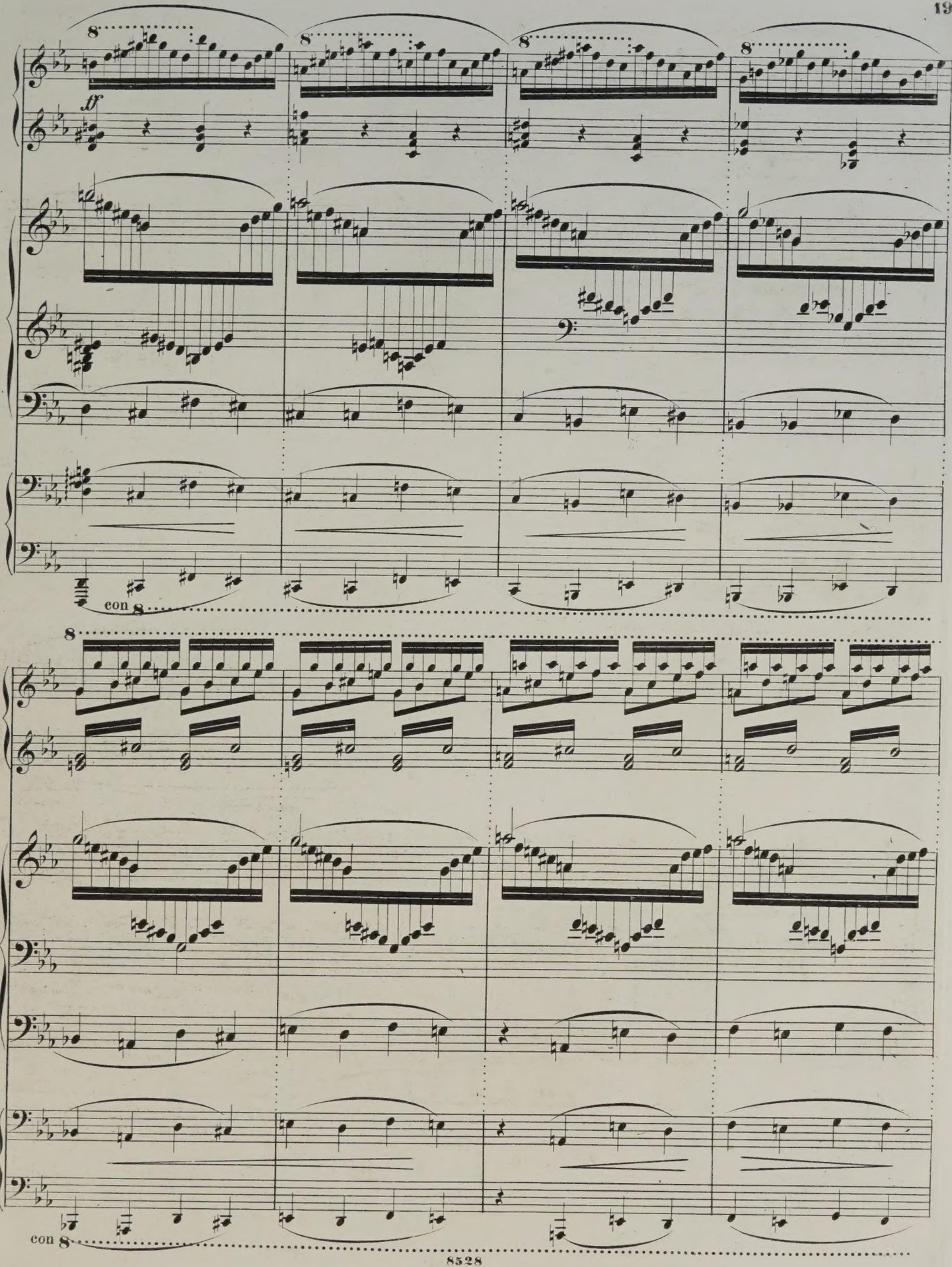

f
f sempre marcato.


ff


sempre ff
sempre ff
tremolando
sempre ff
8 bassa
1ter Spieler.
ff
tremolando
2ter Spieler.
ff
8 bassa


8 bassa


1ter Spieler.
ff
2ter Spieler.
ff tremolando
8 bassa


8
8
8
8
ff
con 8
8
con 8

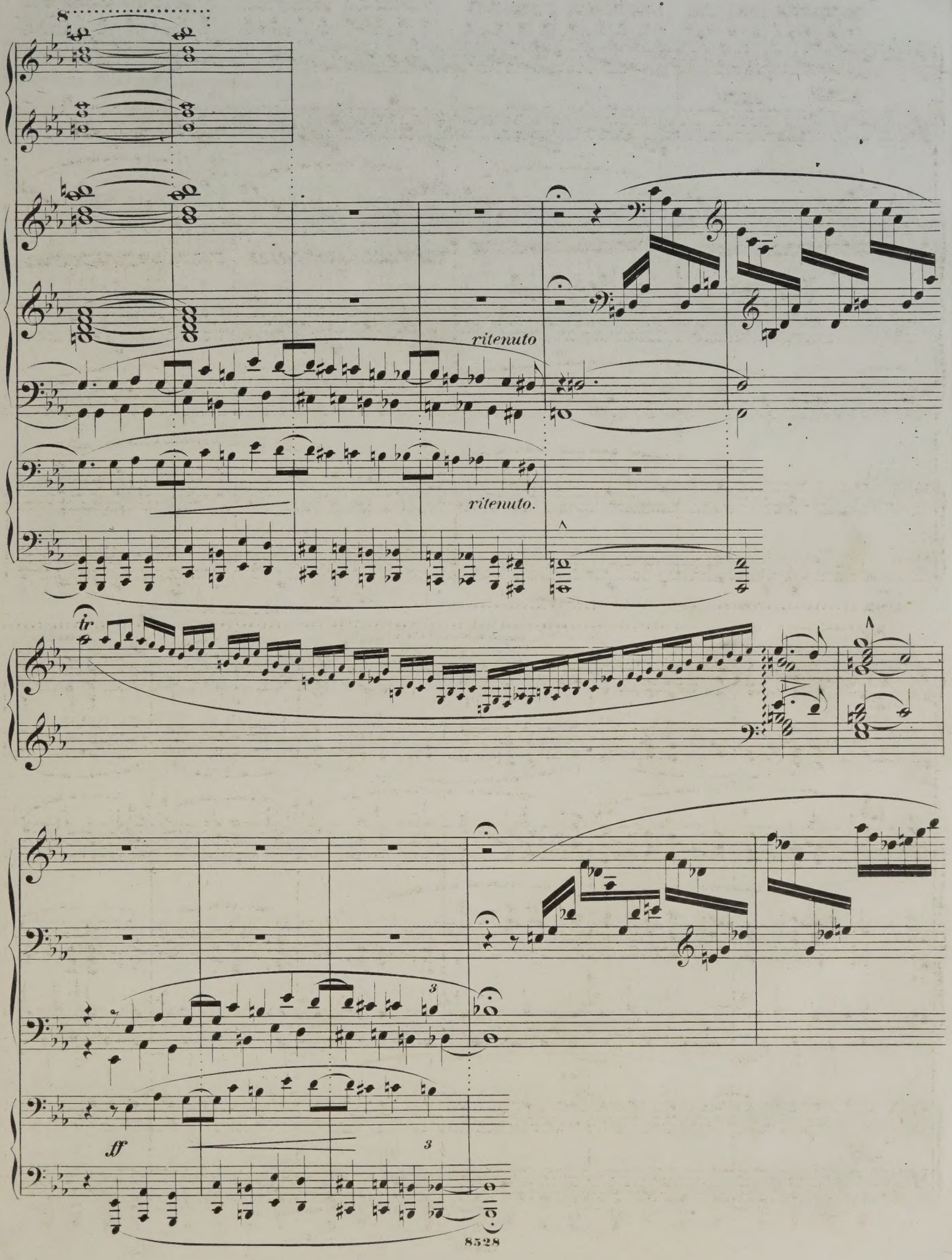
8

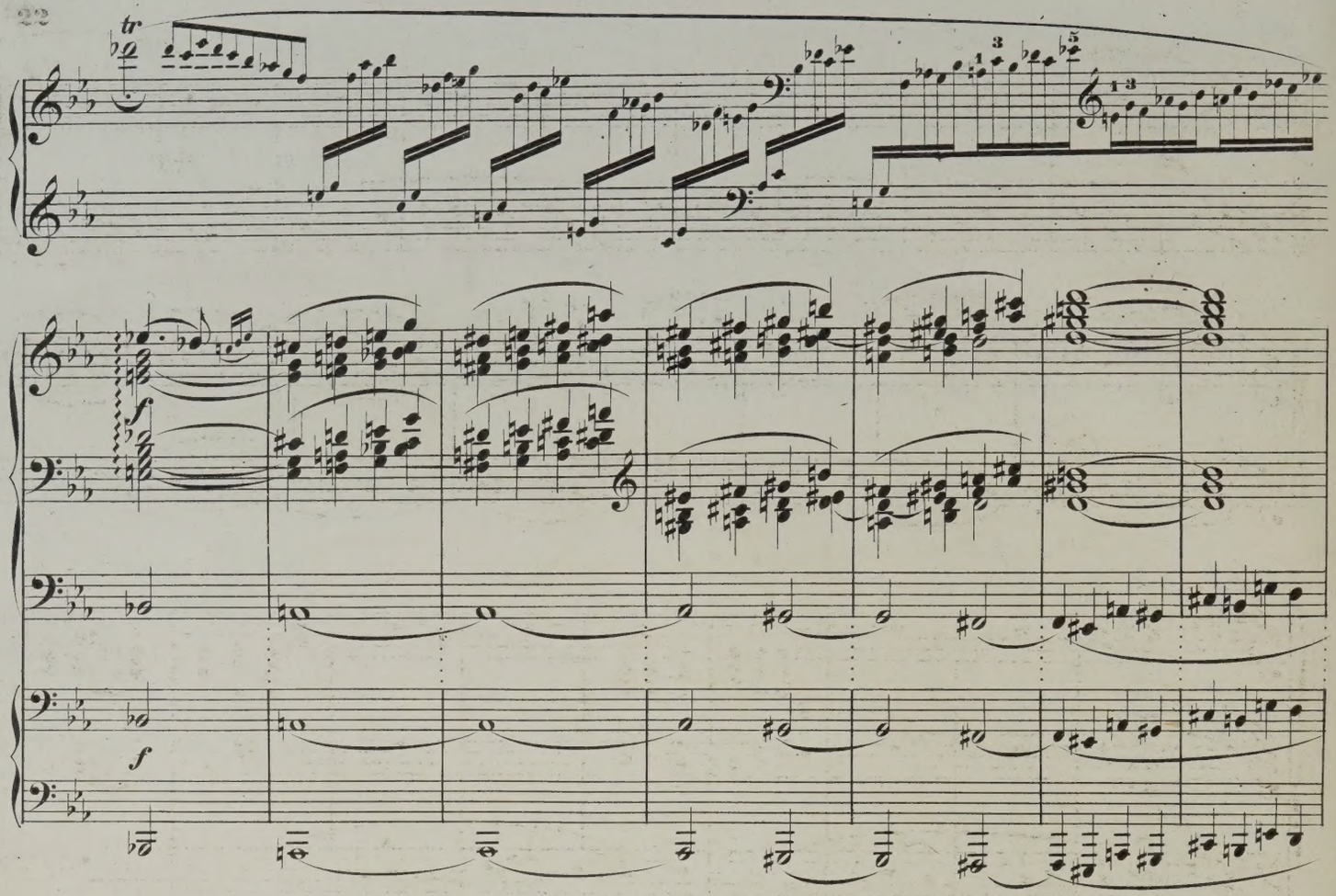
con 8

8

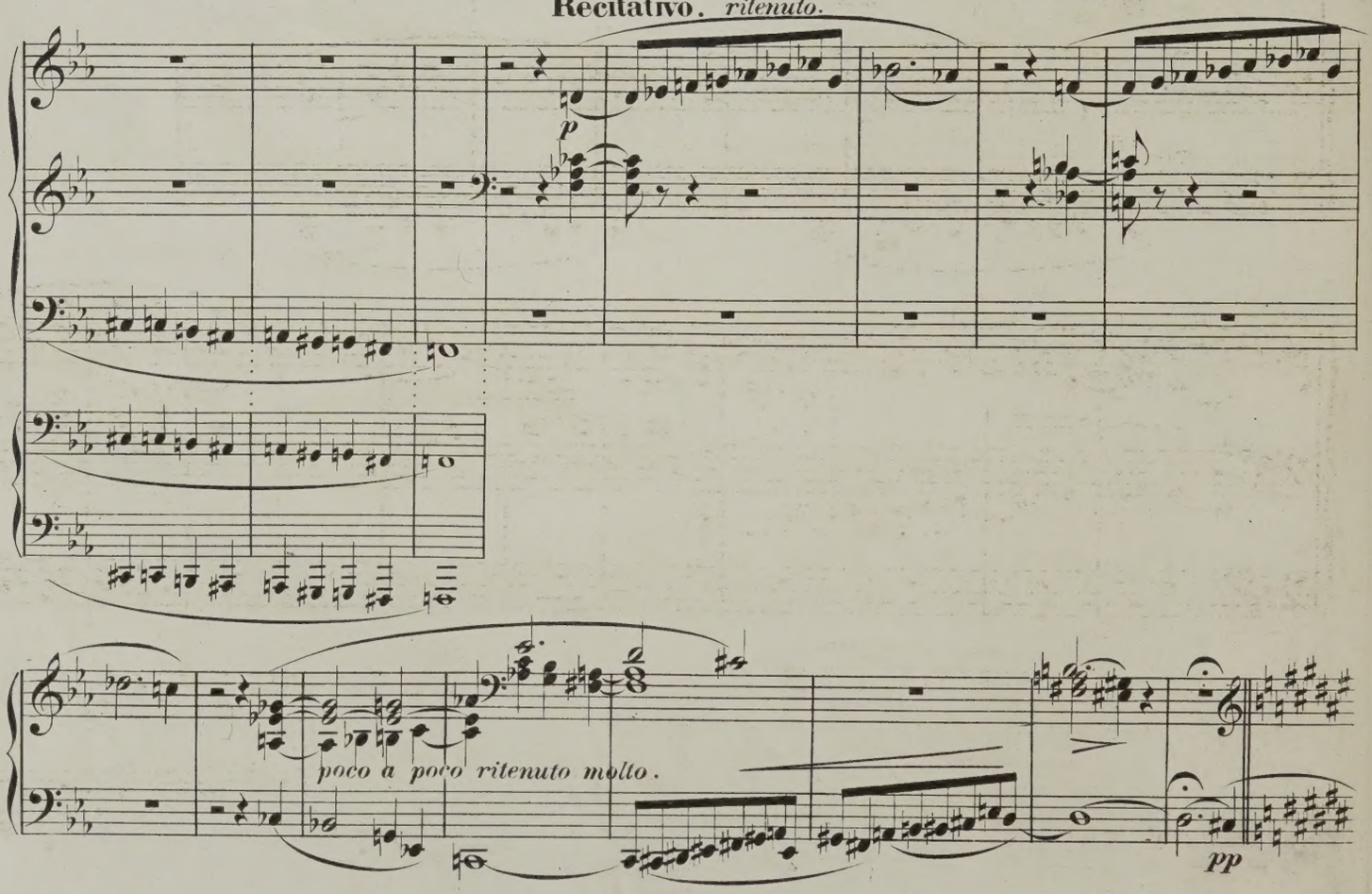
fff

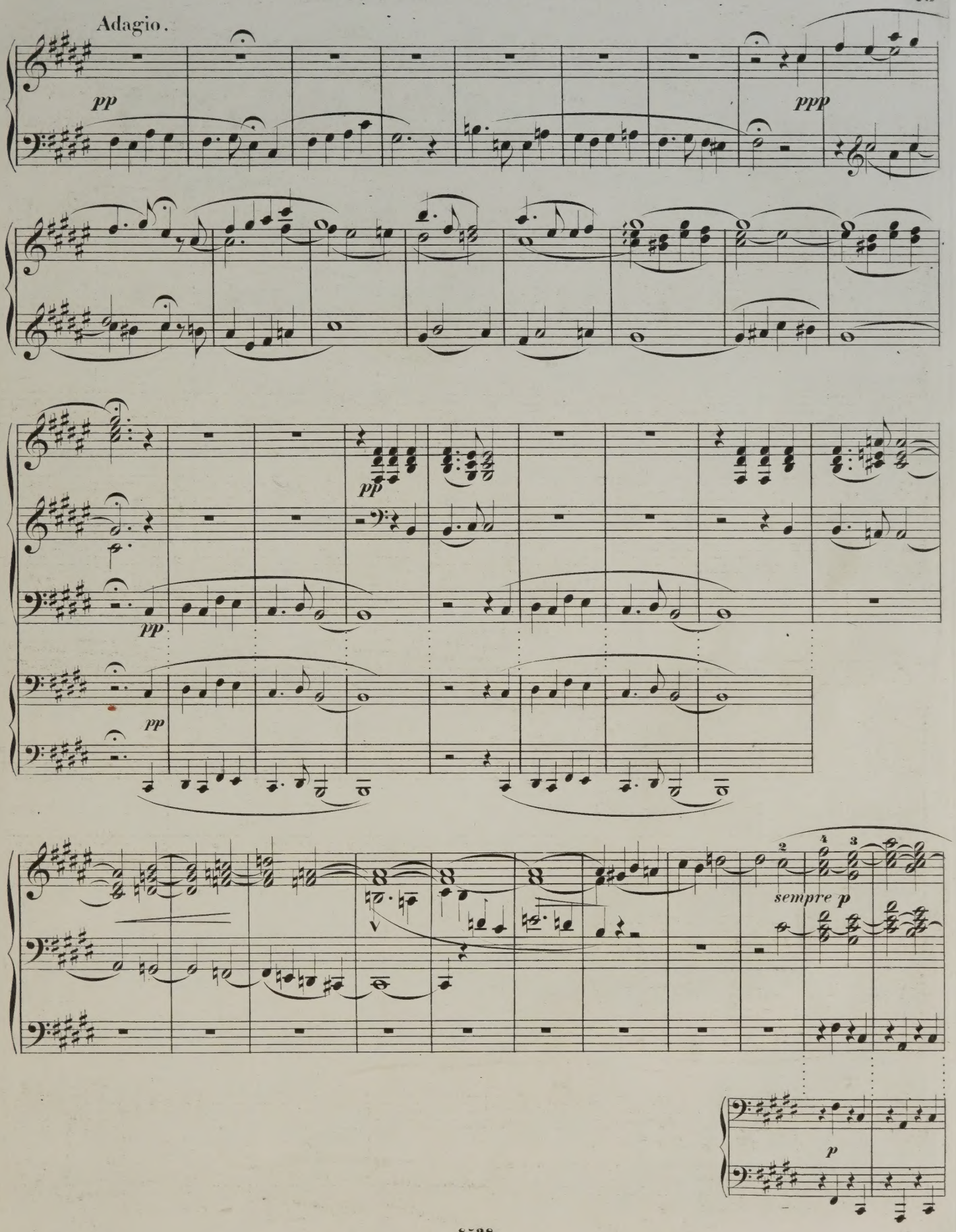
fff

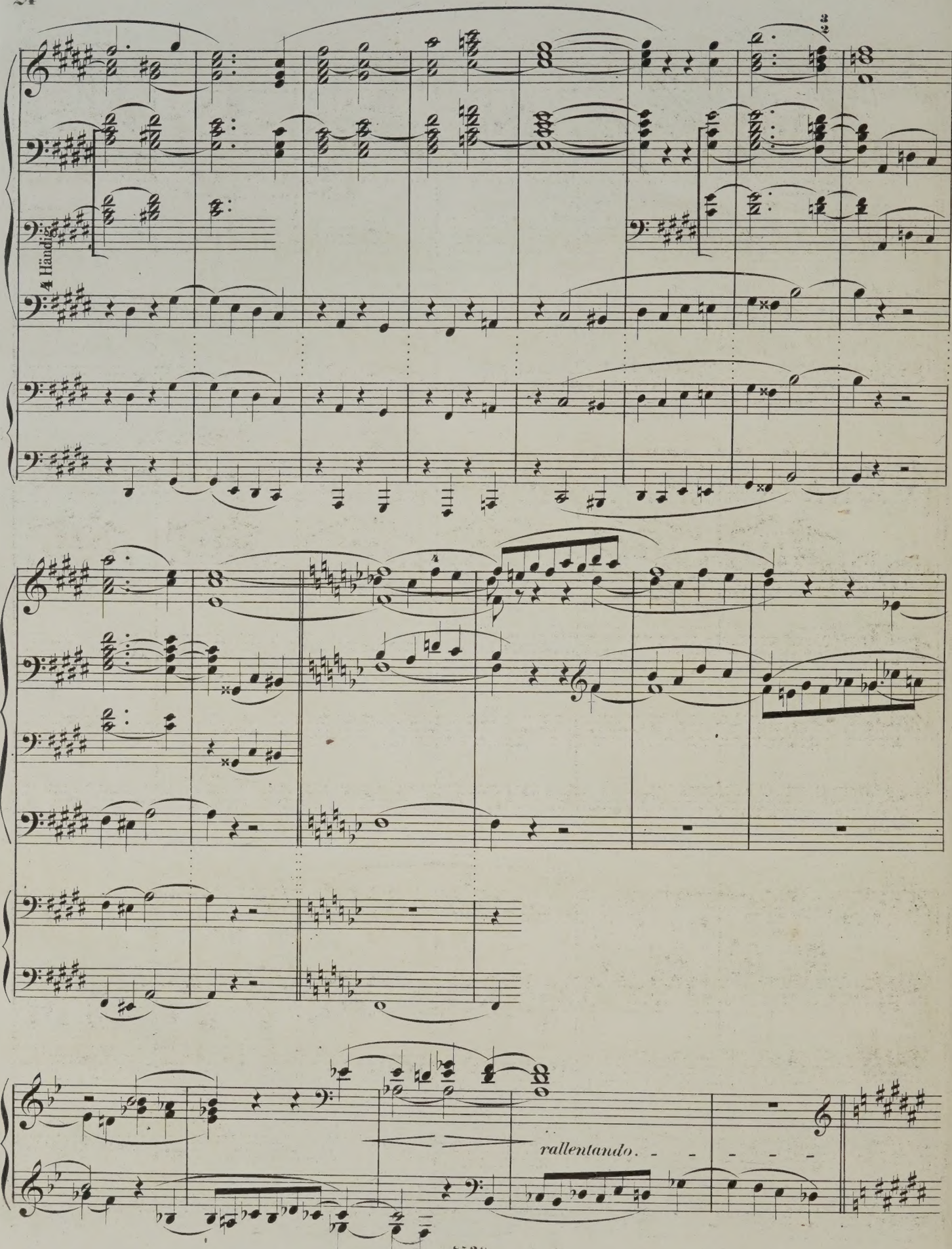

8
ritenuto
ritenuto.
tr
3
ff
3

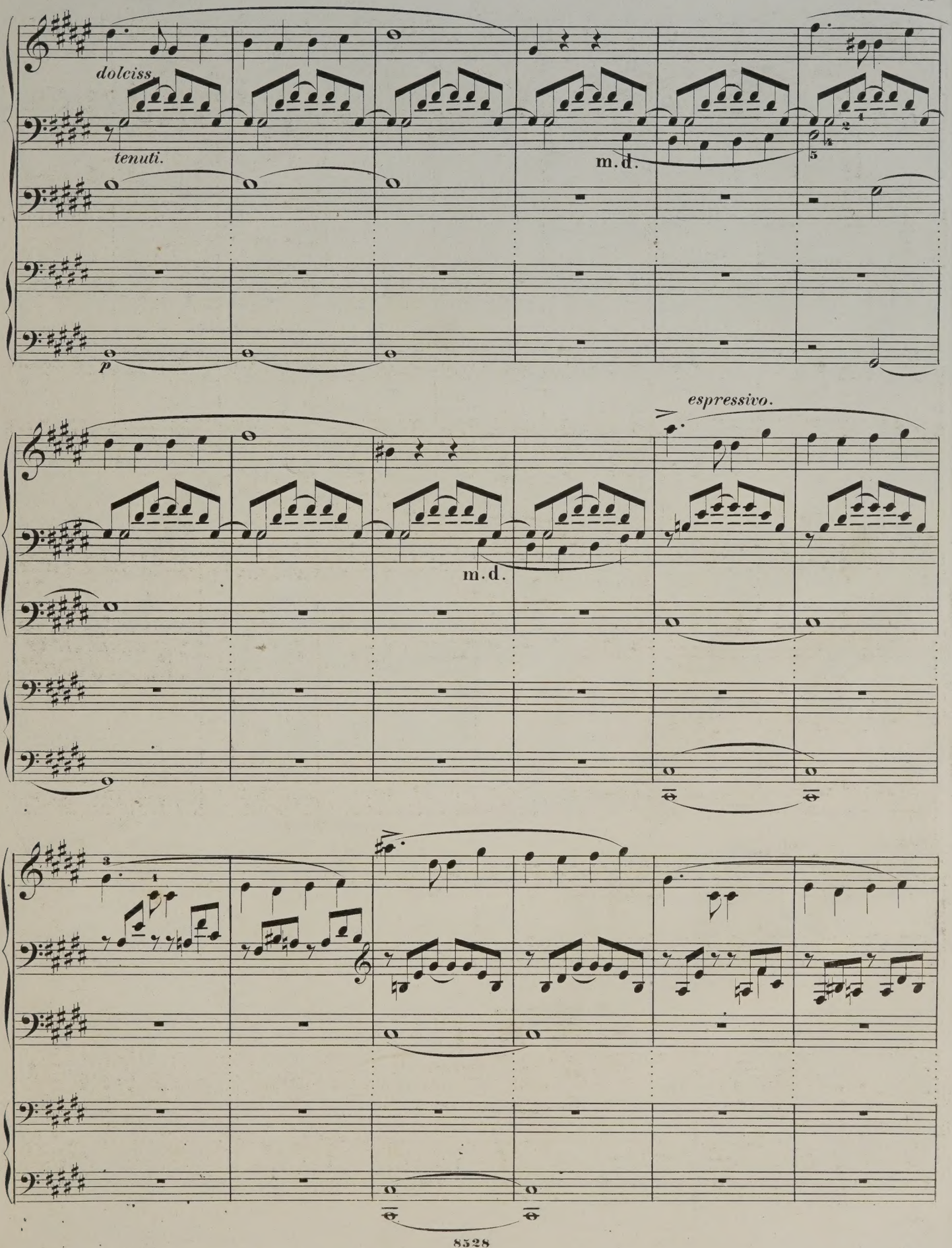


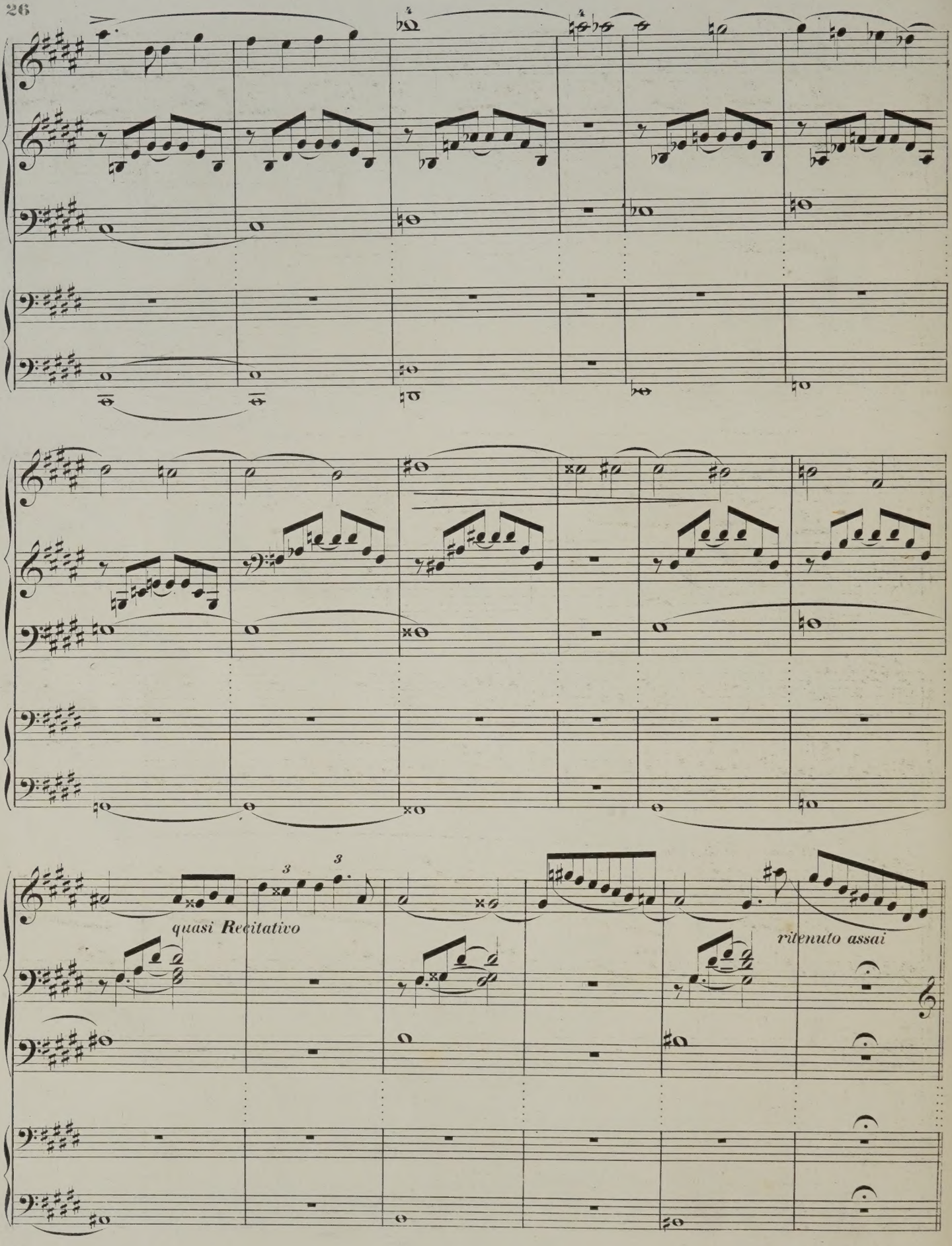
Recitativo. *ritenuto.*

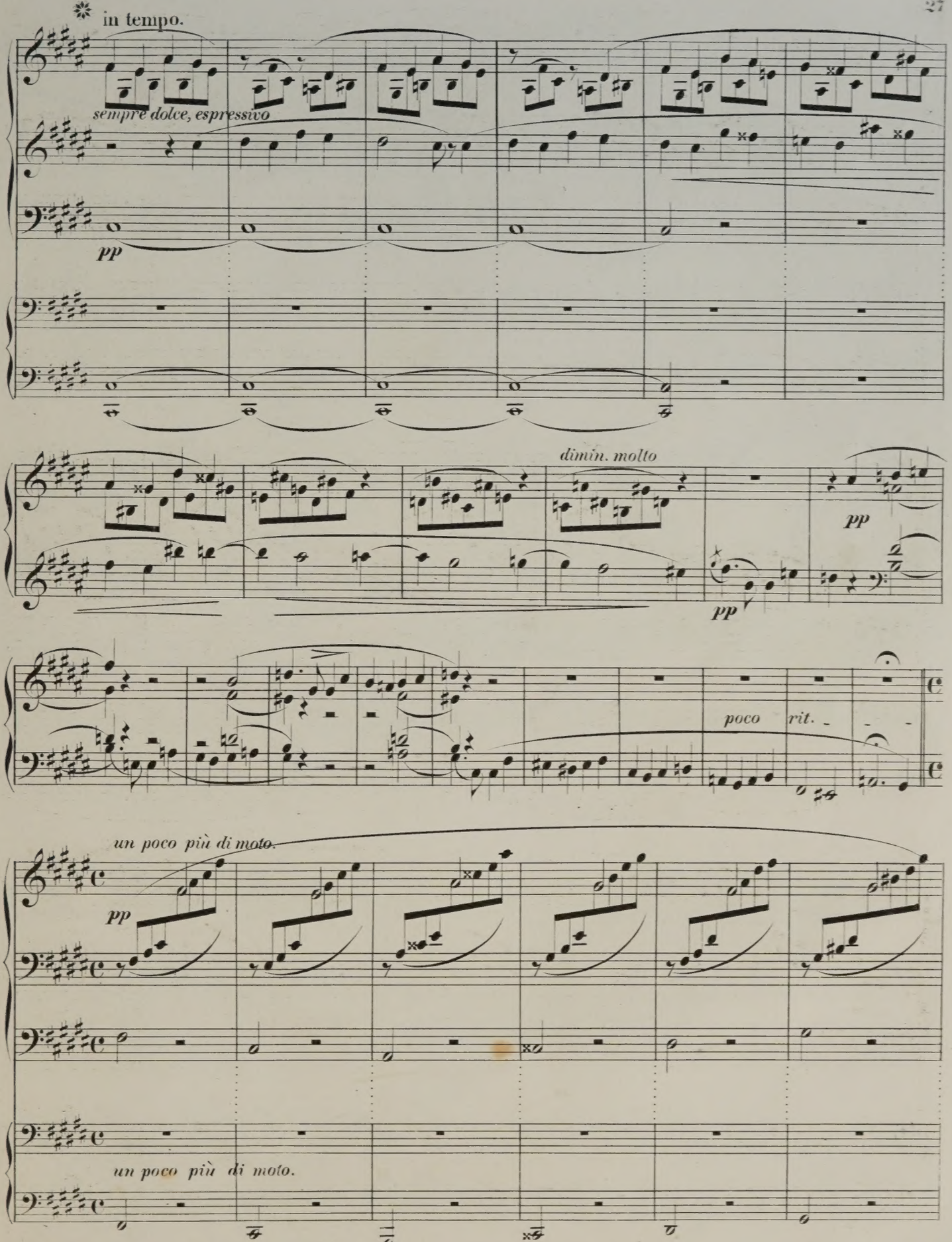



Adagio.
pp
ppp
pp
pp
pp
sempre p
p

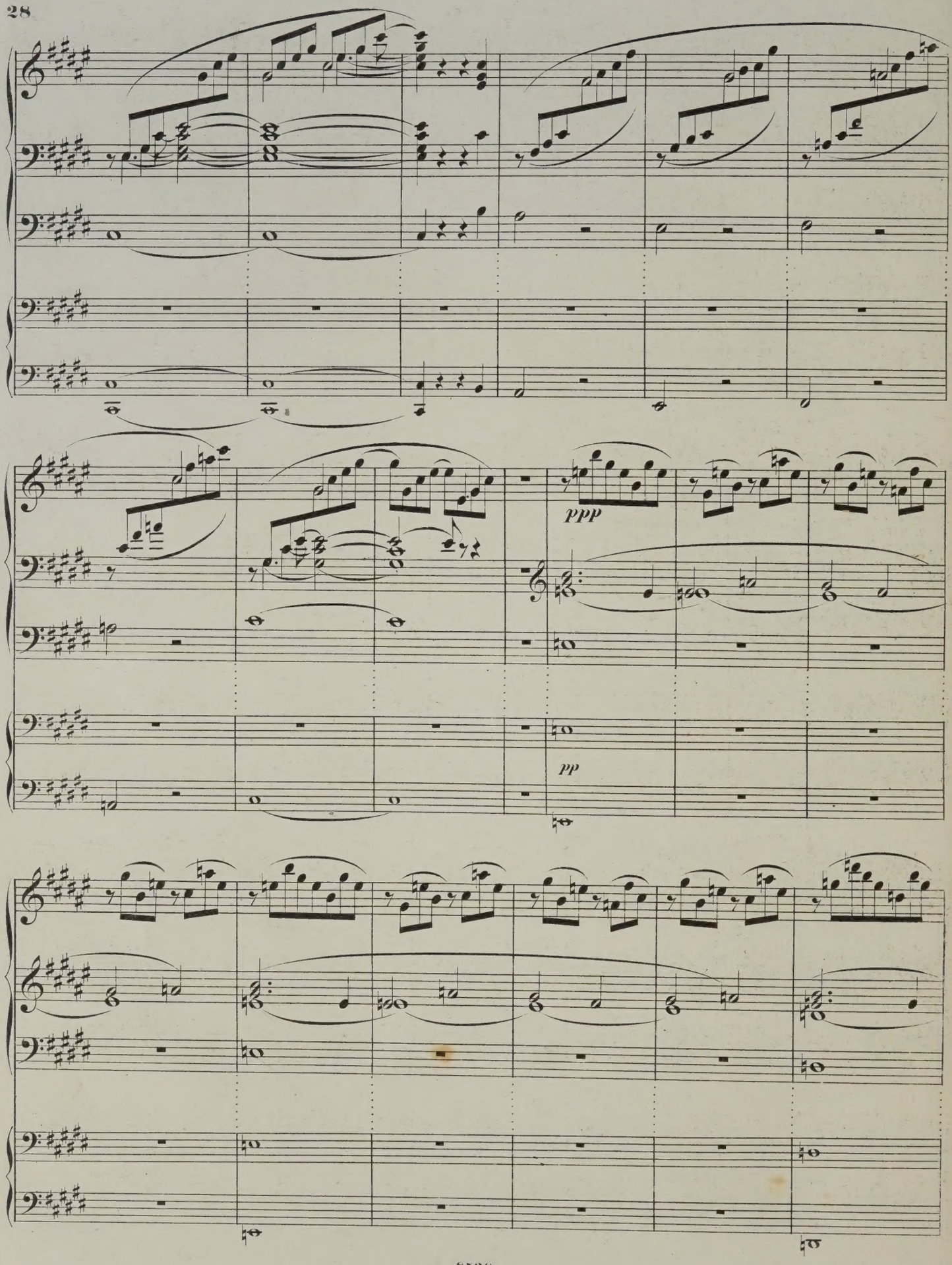

4 Hände
rallentando.

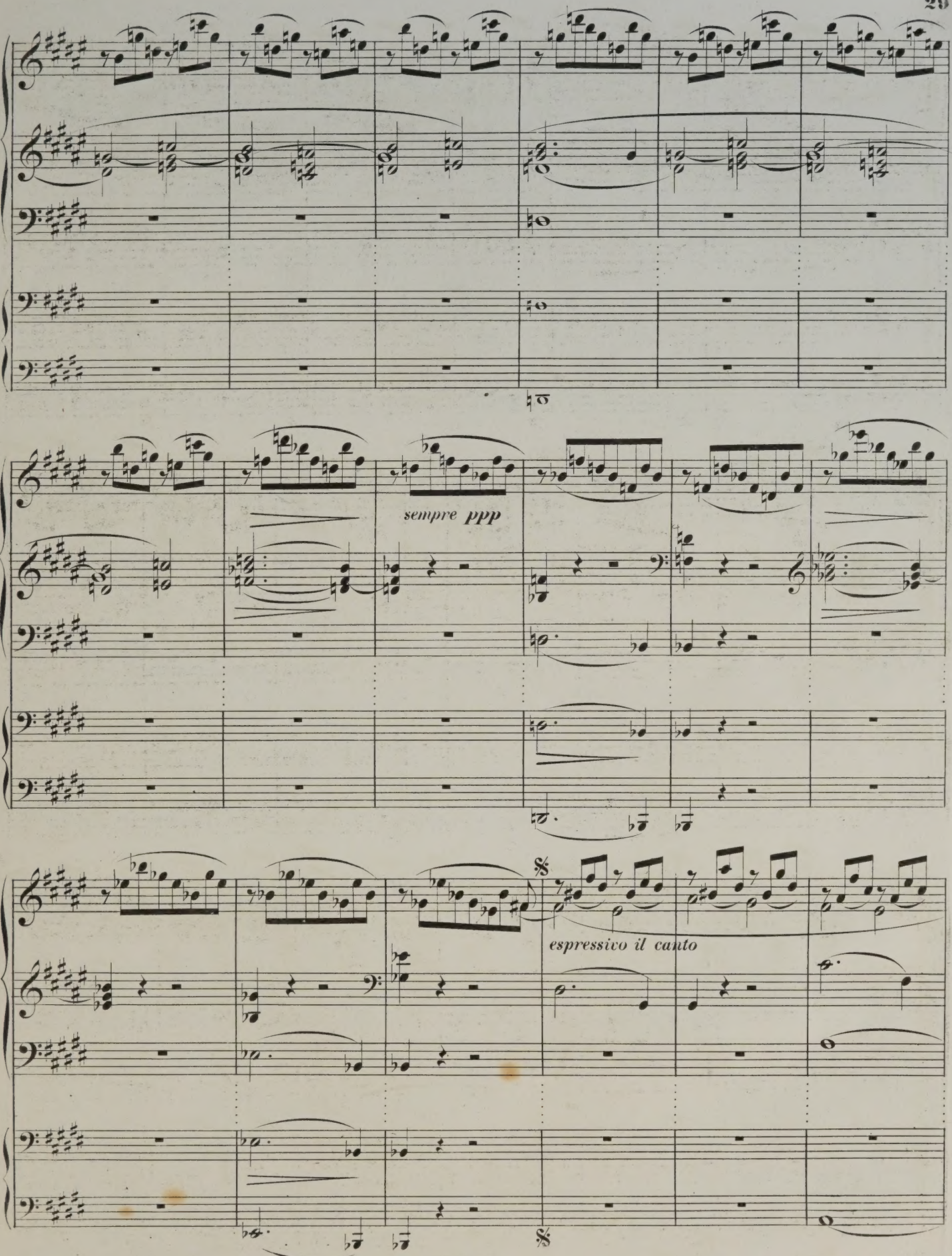

dolciss.
tenuti.
m.d.
p
espressivo.
m.d.

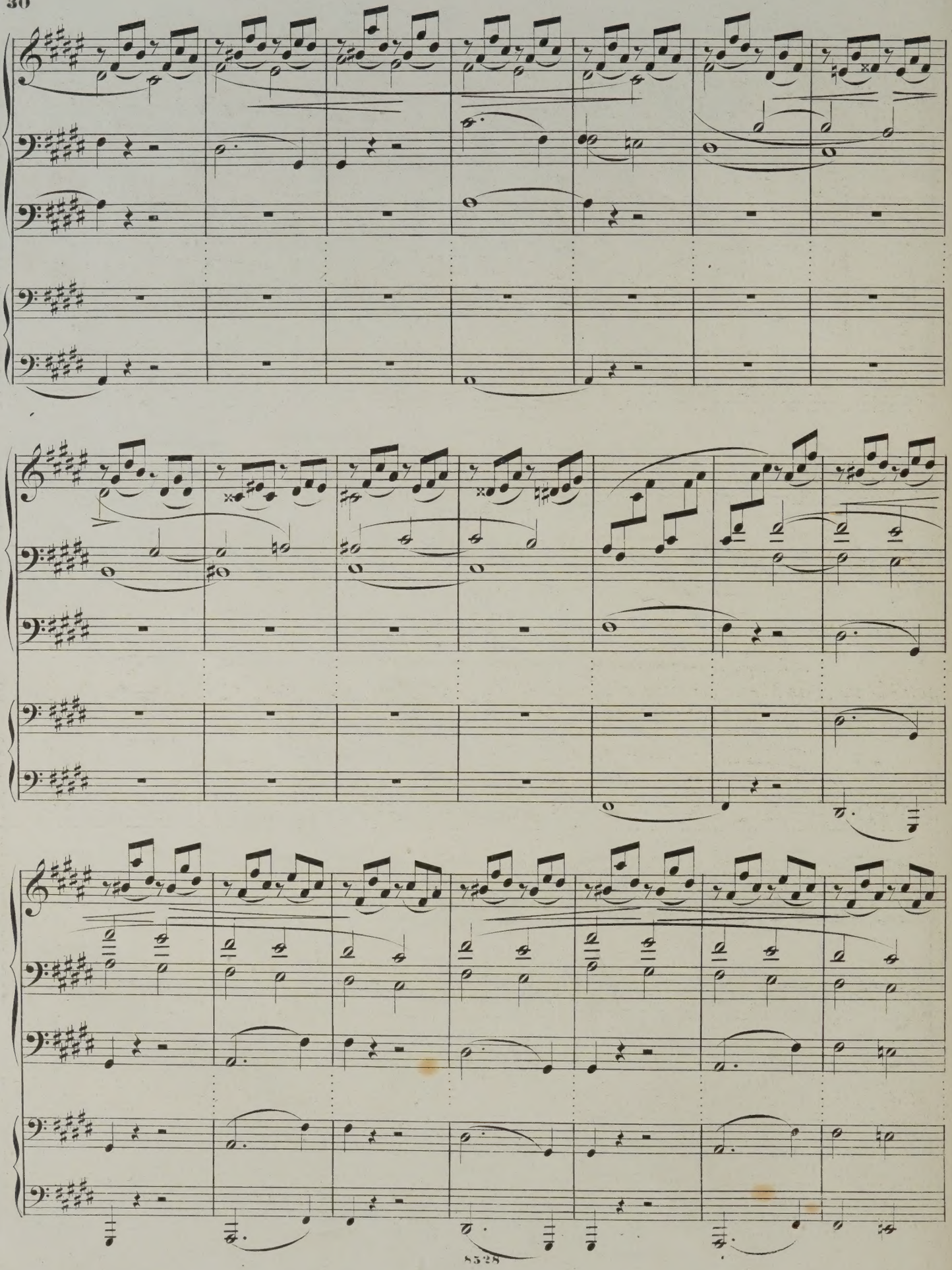

quasi Recitativo
ritenuto assai

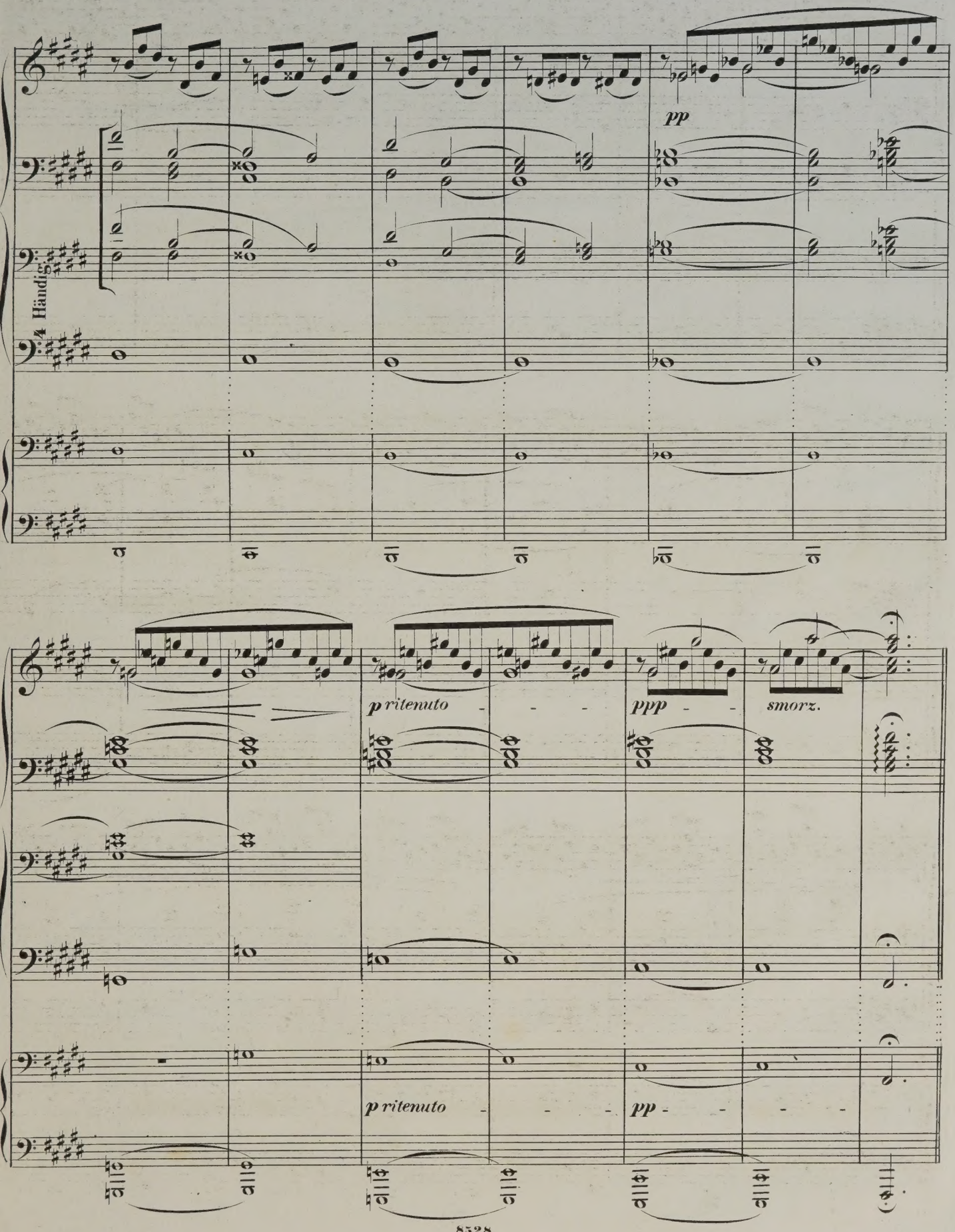


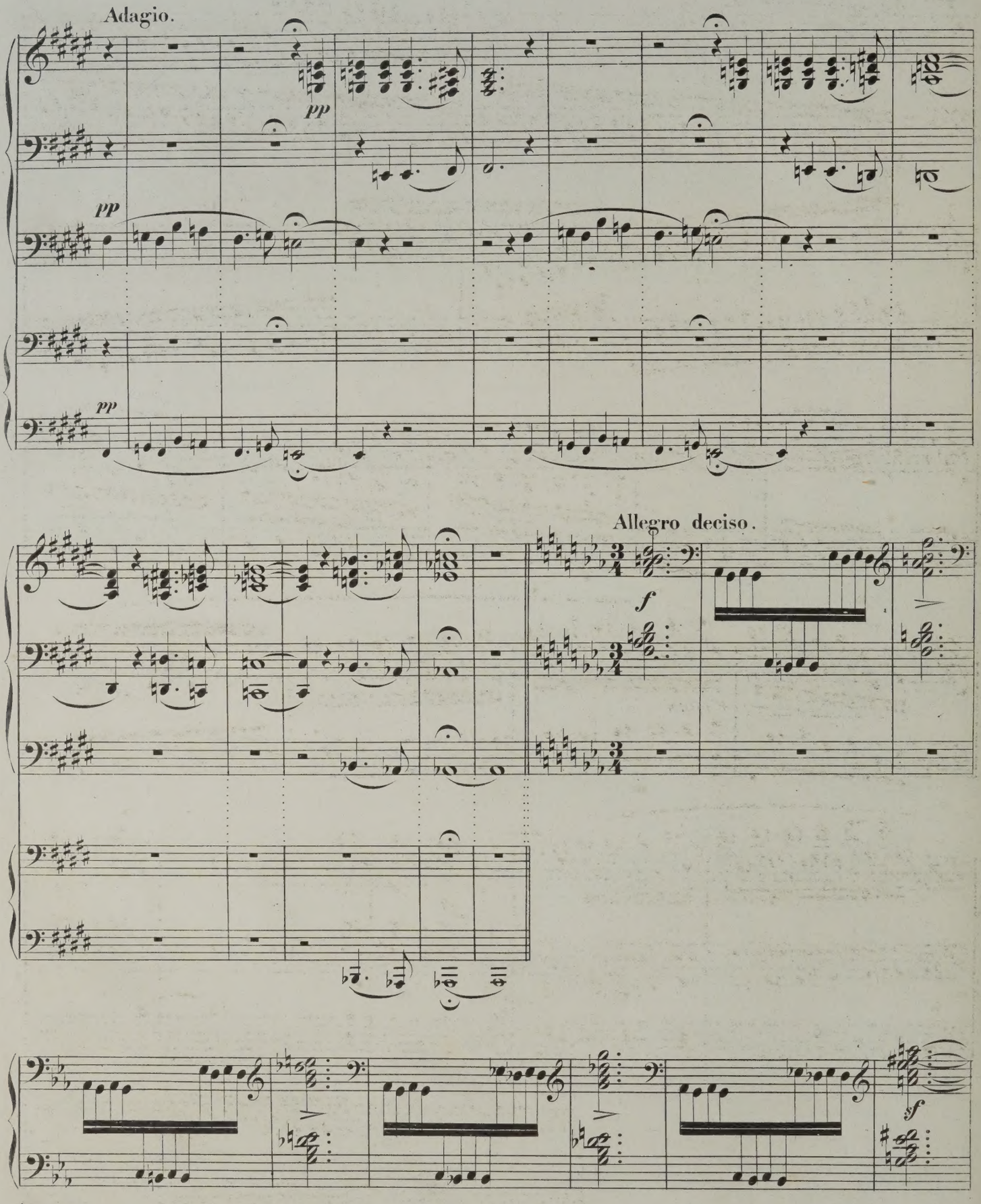
Zur Kürzung von hier zum Zeichen 𝄋 S. 29.

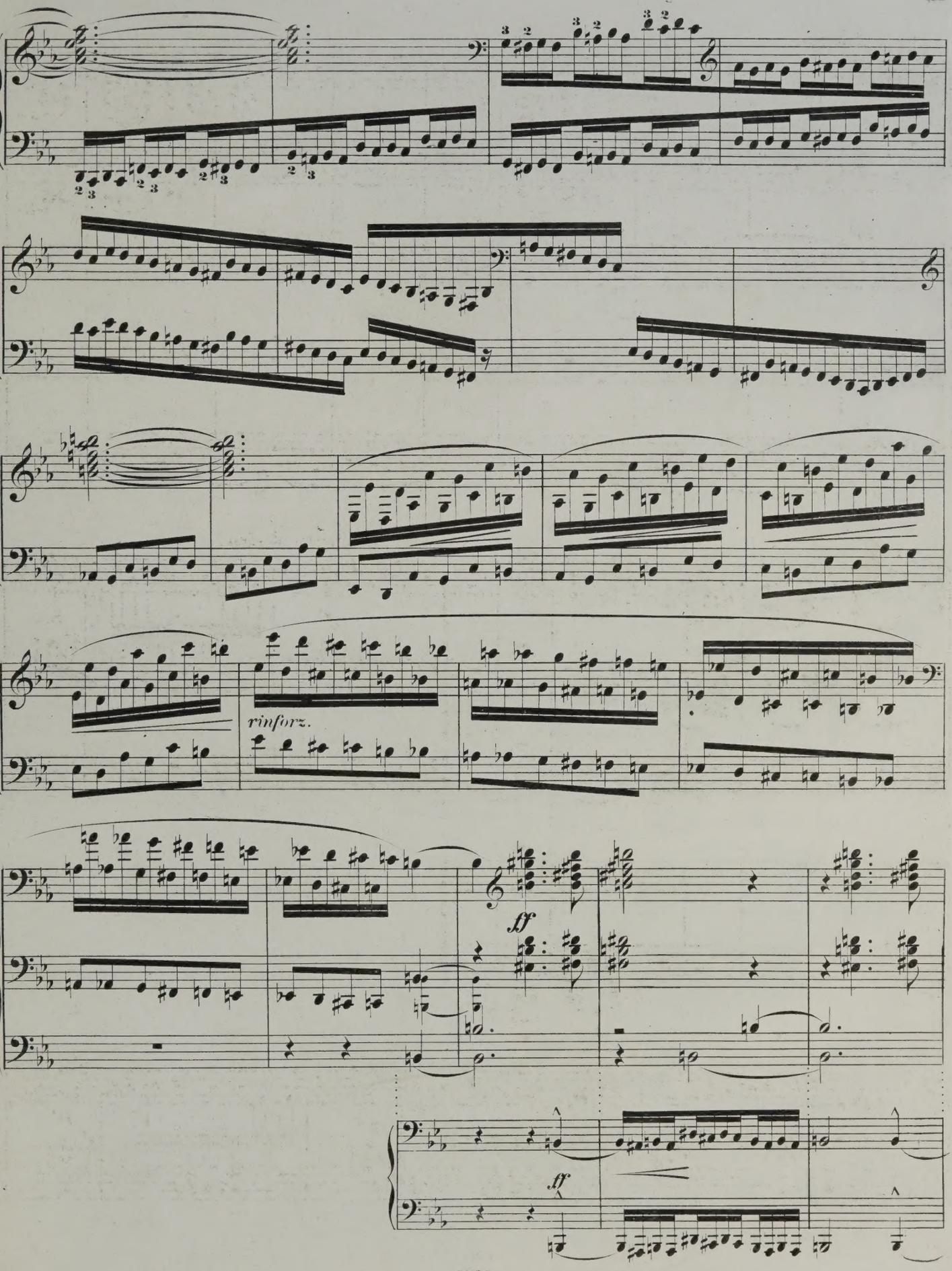

ppp
pp

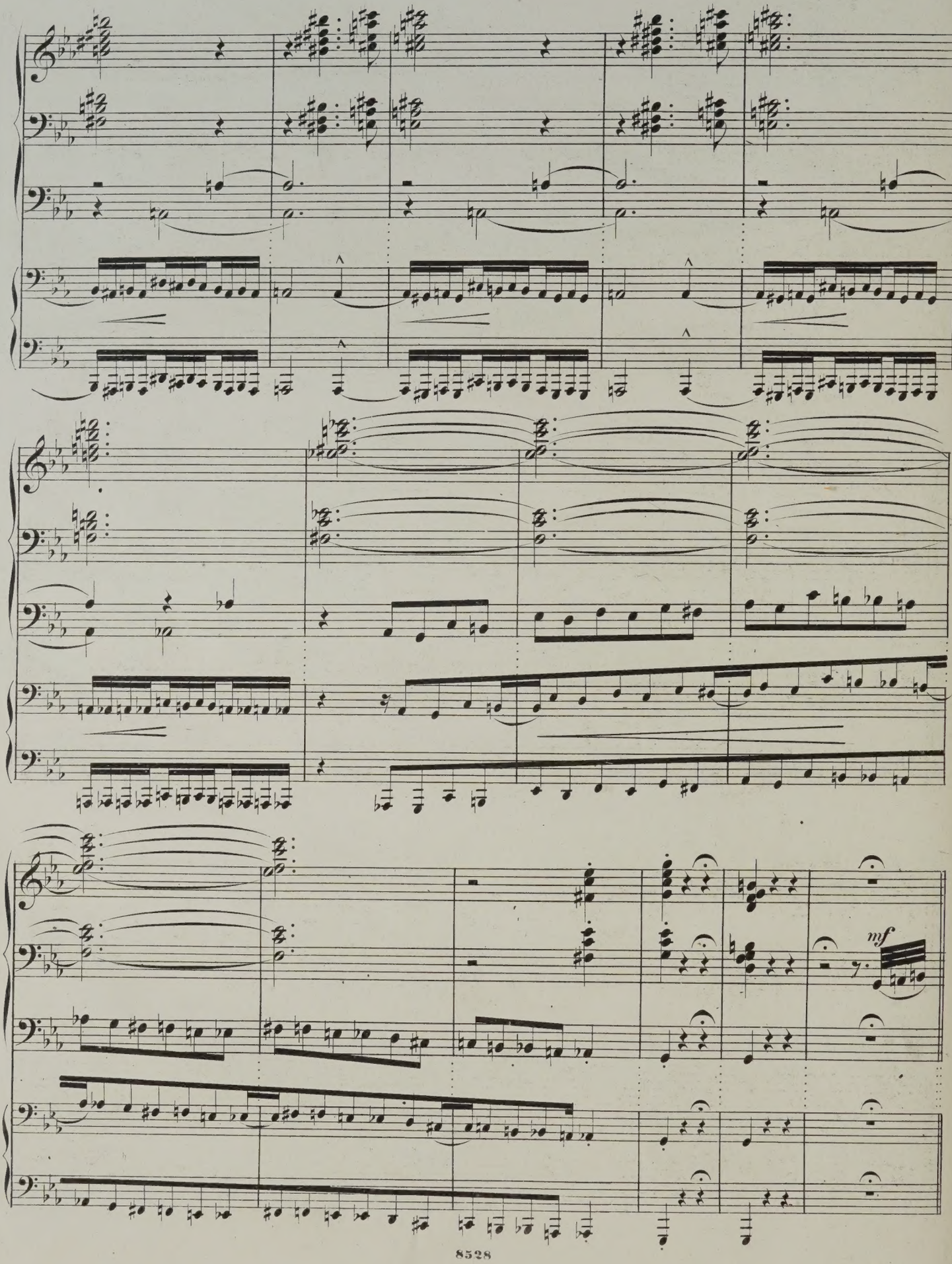

sempre ppp
espressivo il canto




Händig.
pp
p ritenuto
ppp
smorz.
p ritenuto
pp

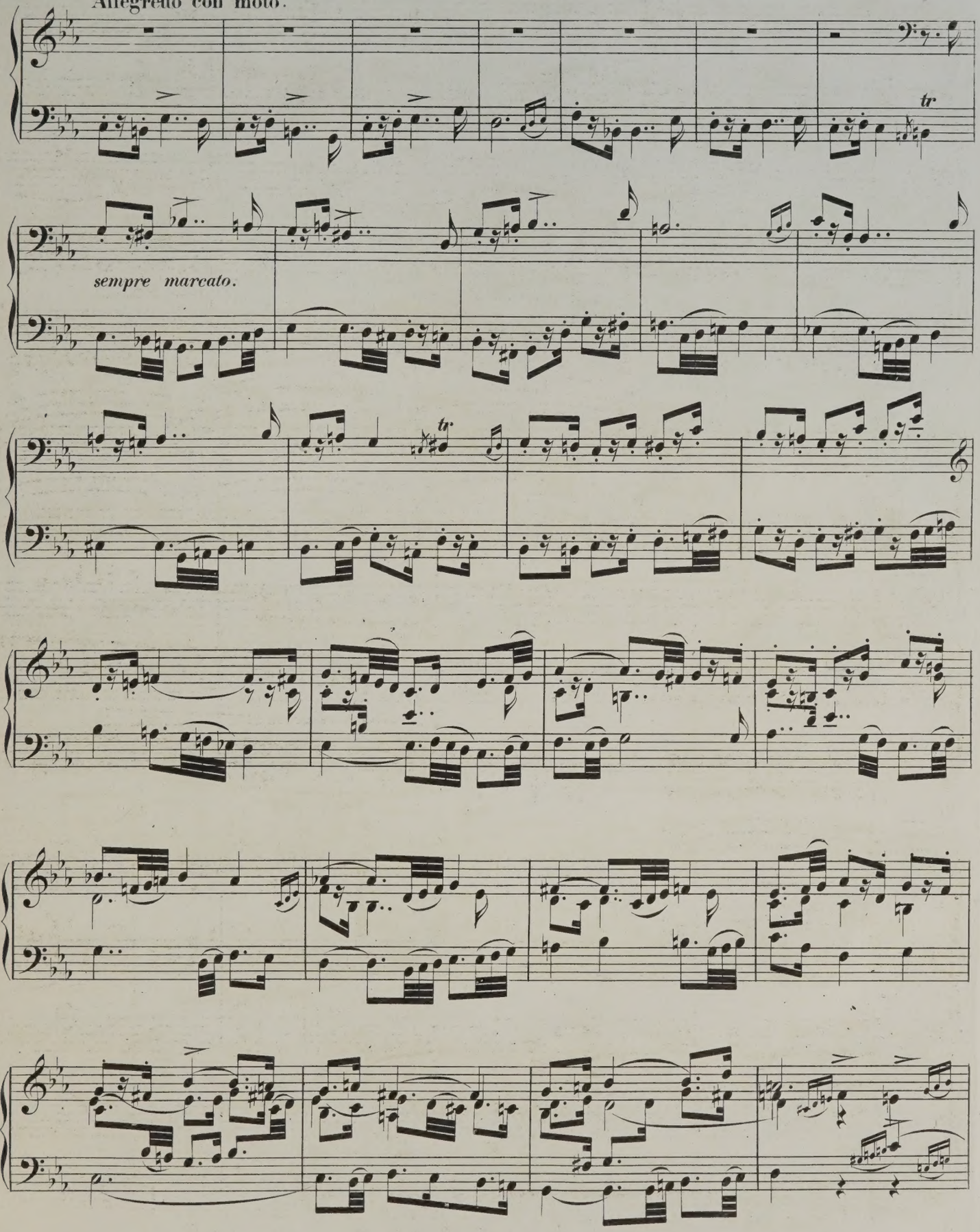

Adagio.
pp
pp
pp
Allegro deciso.
f
sf

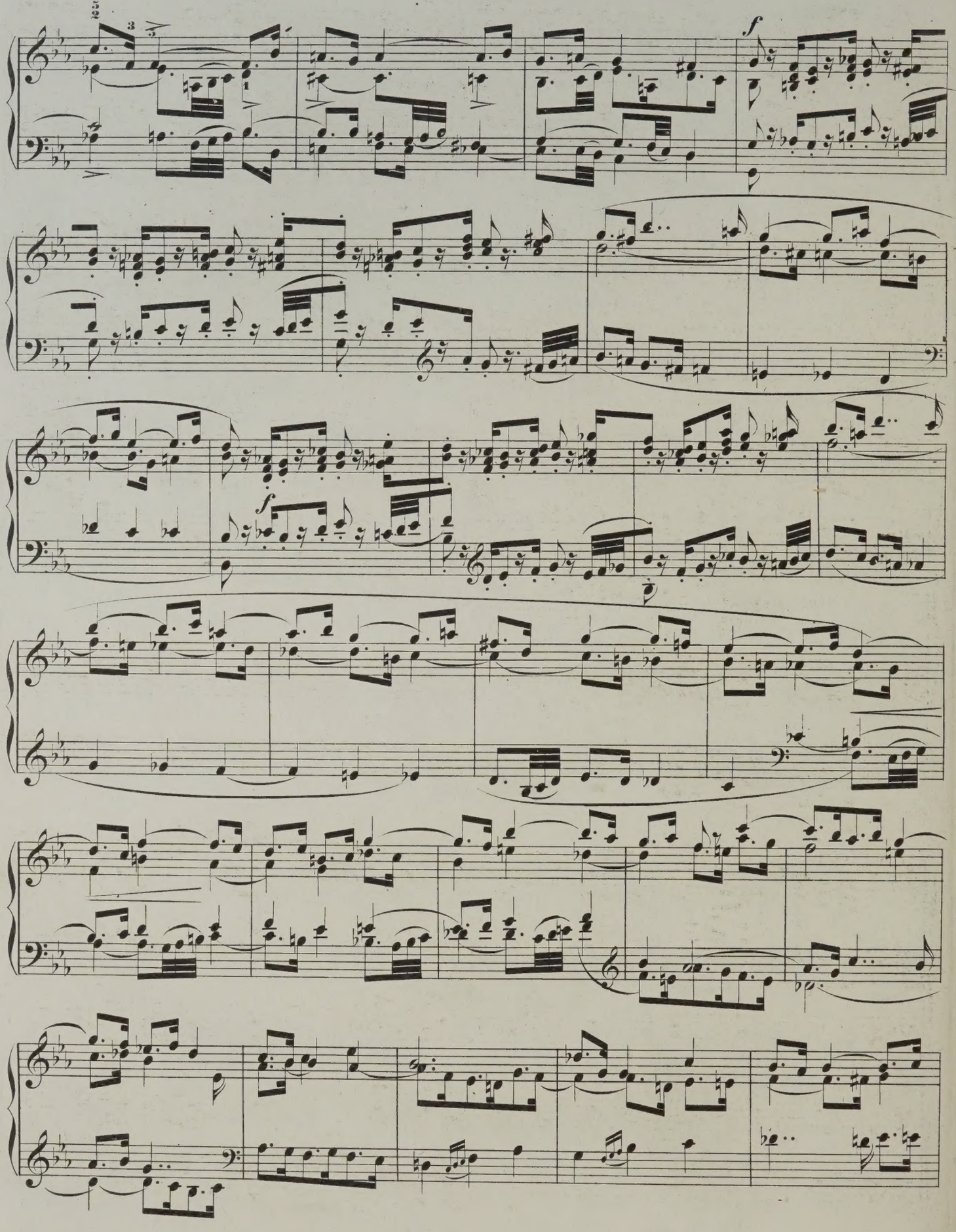

rinforz.
ff
ff

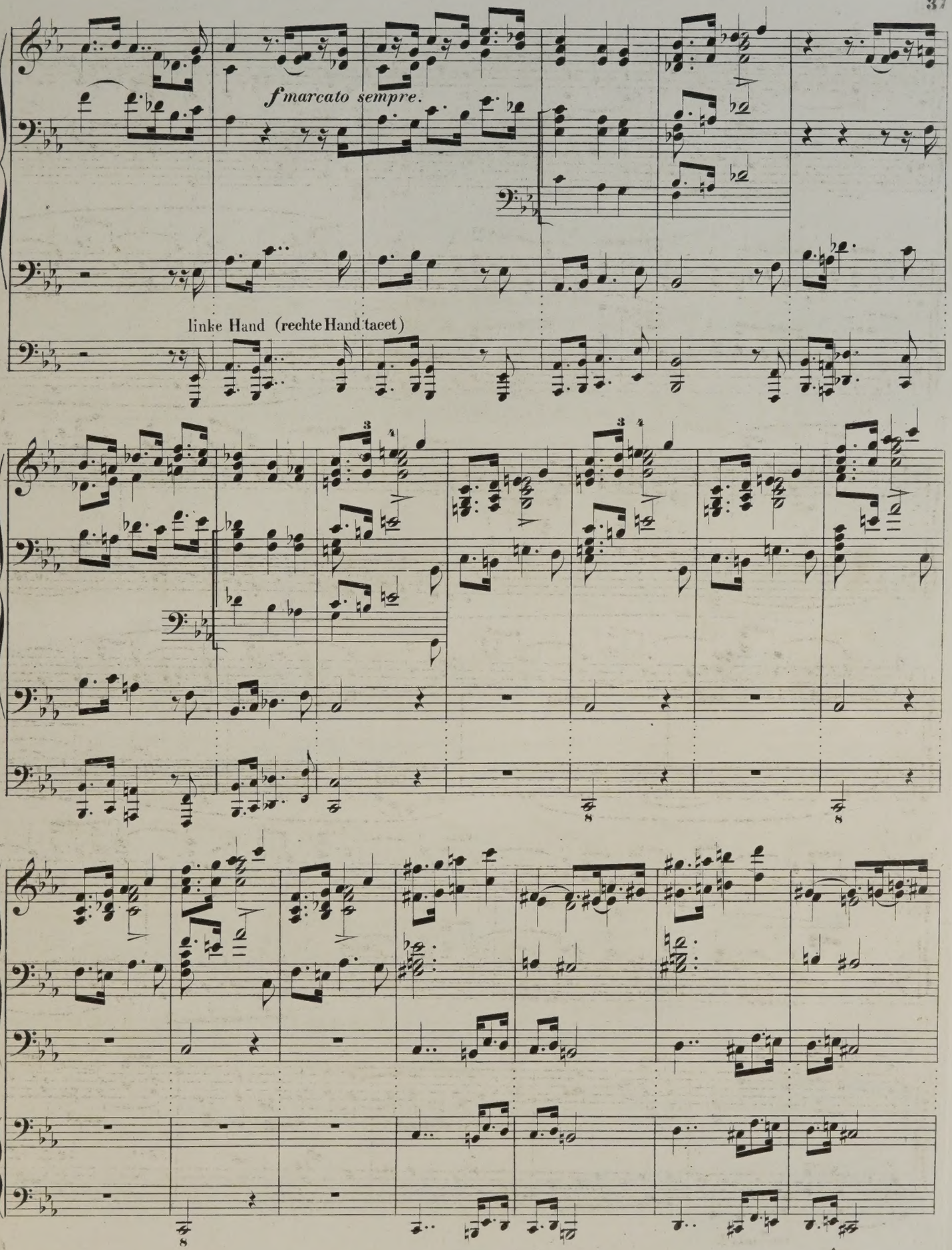

mf

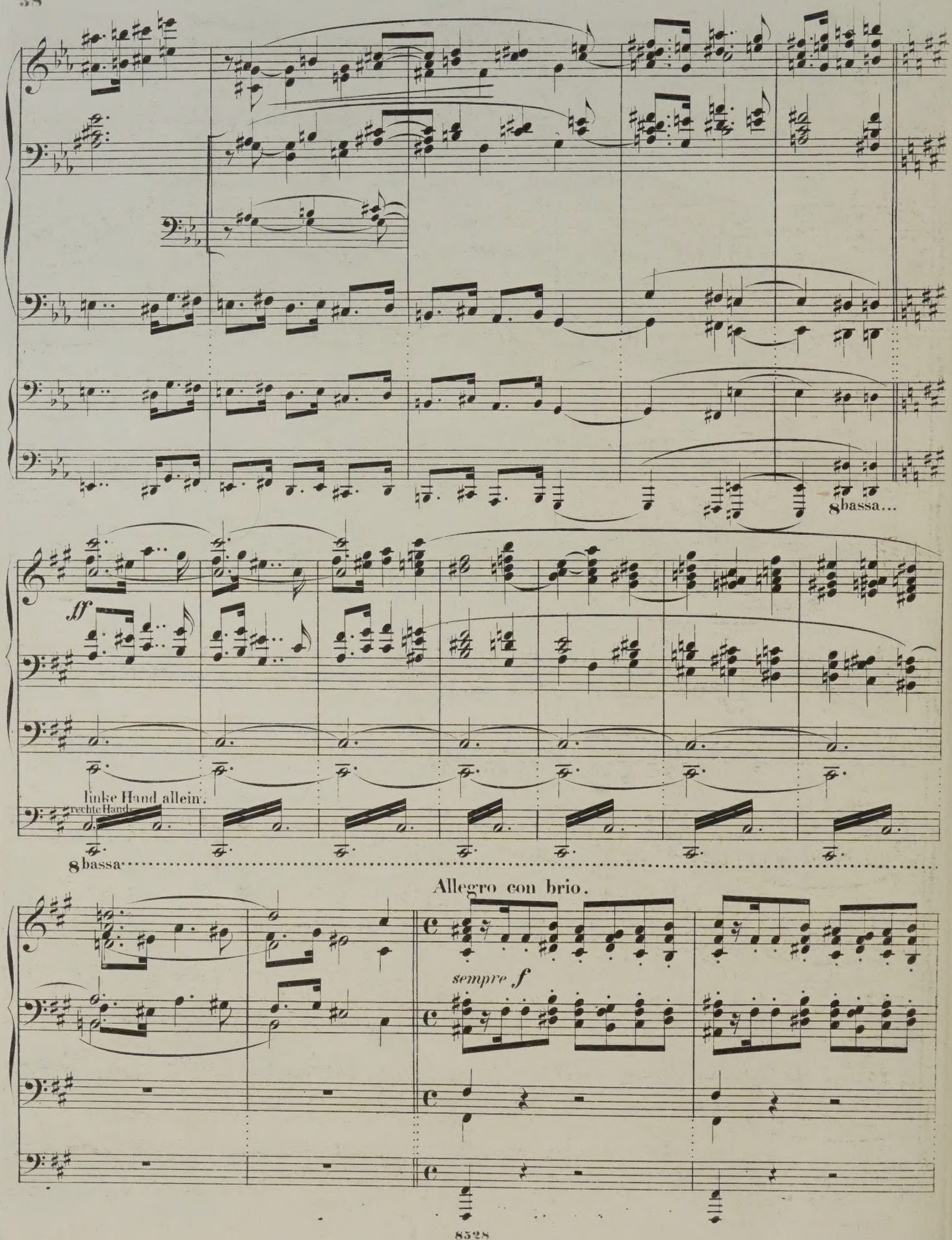
FUGA.

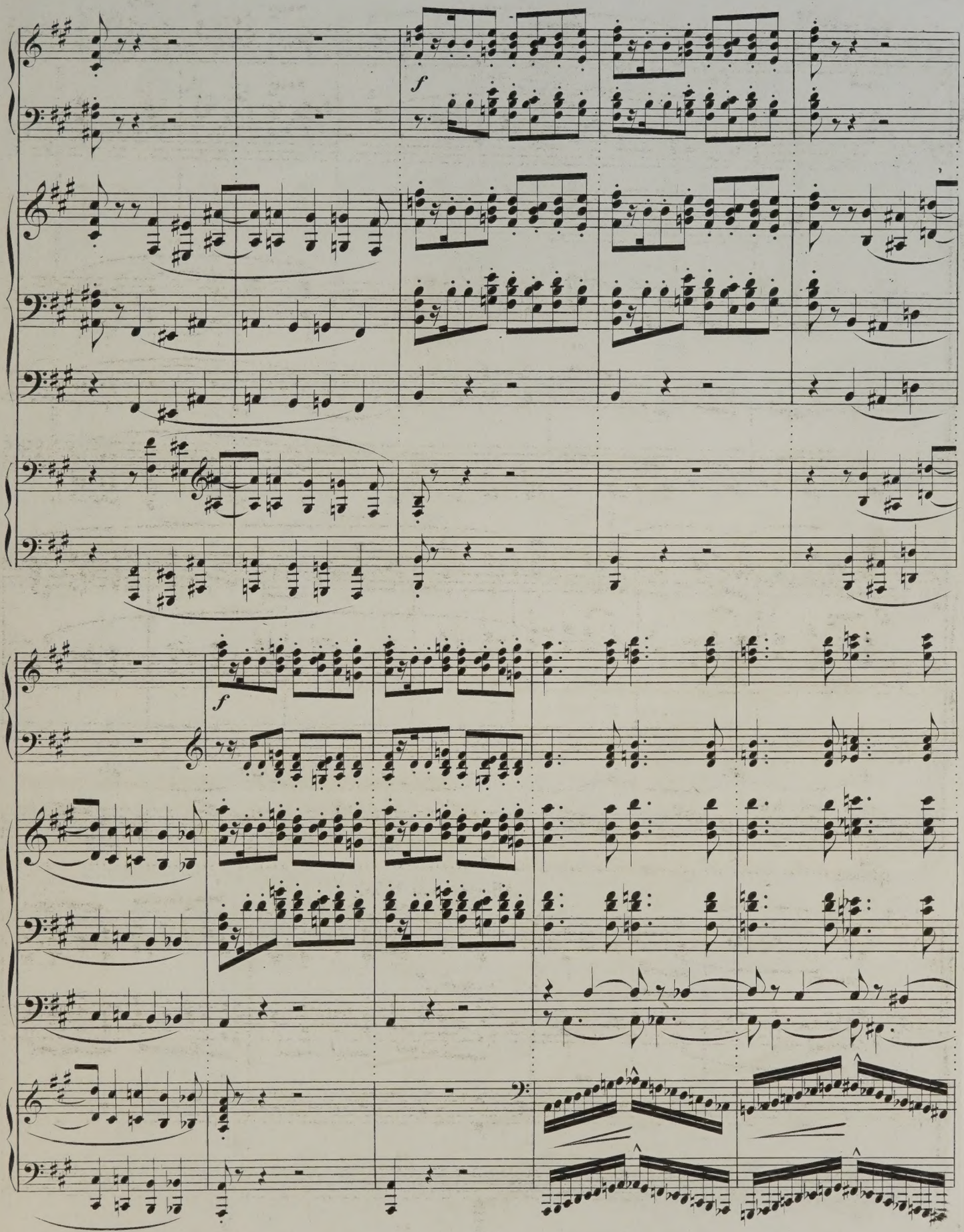
Allegretto con moto.

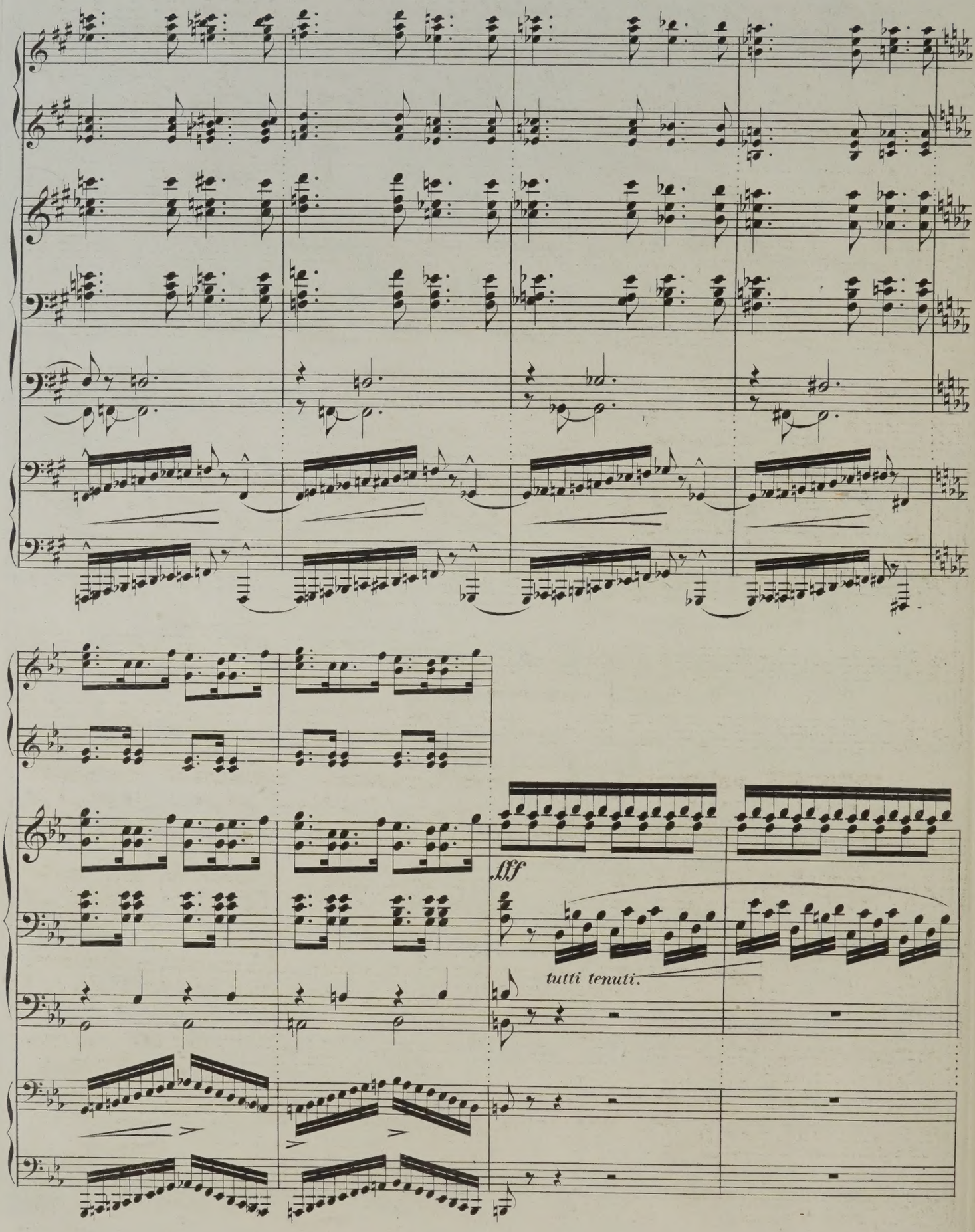


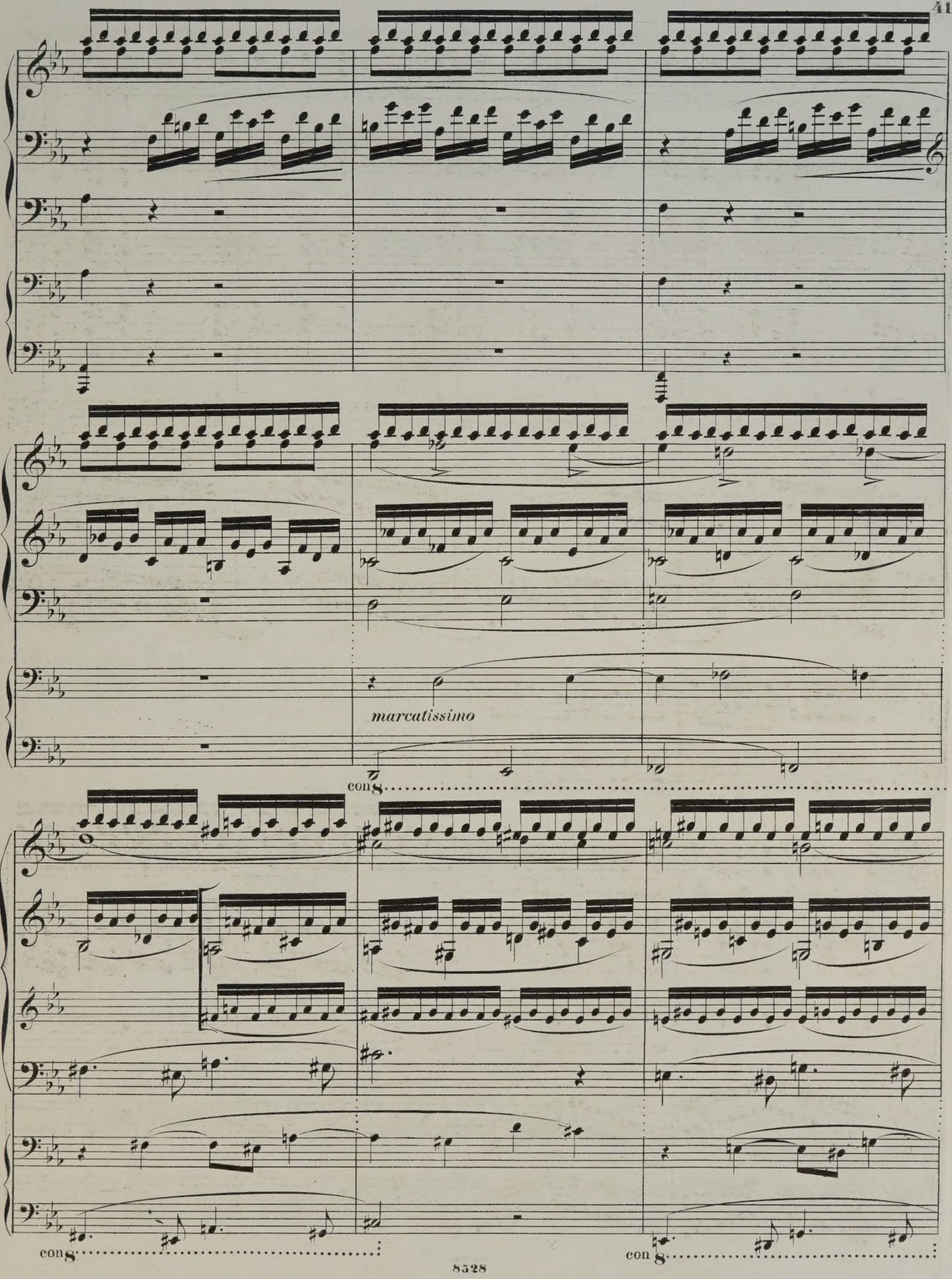


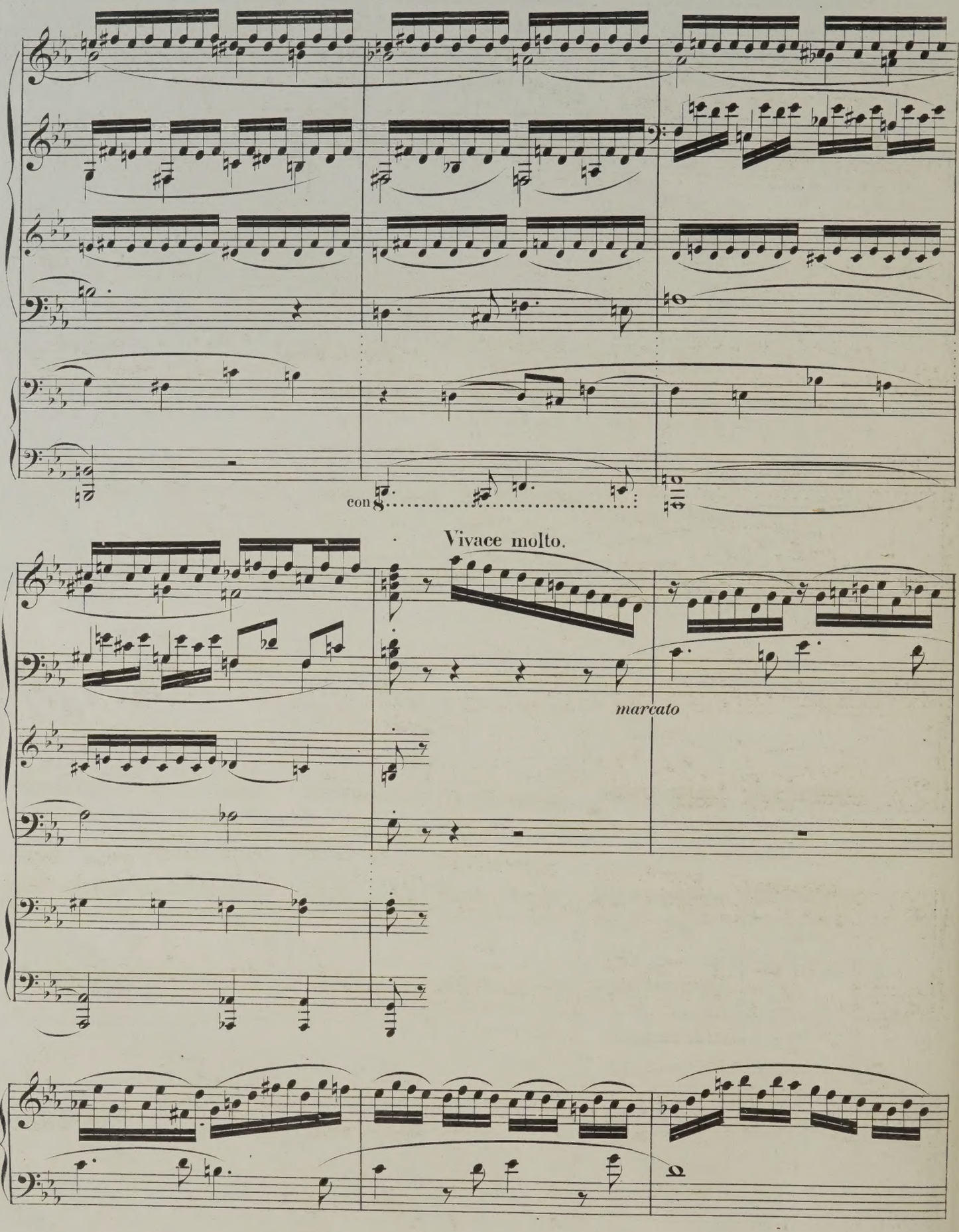

f marcato sempre.
linke Hand (rechte Hand tacet)

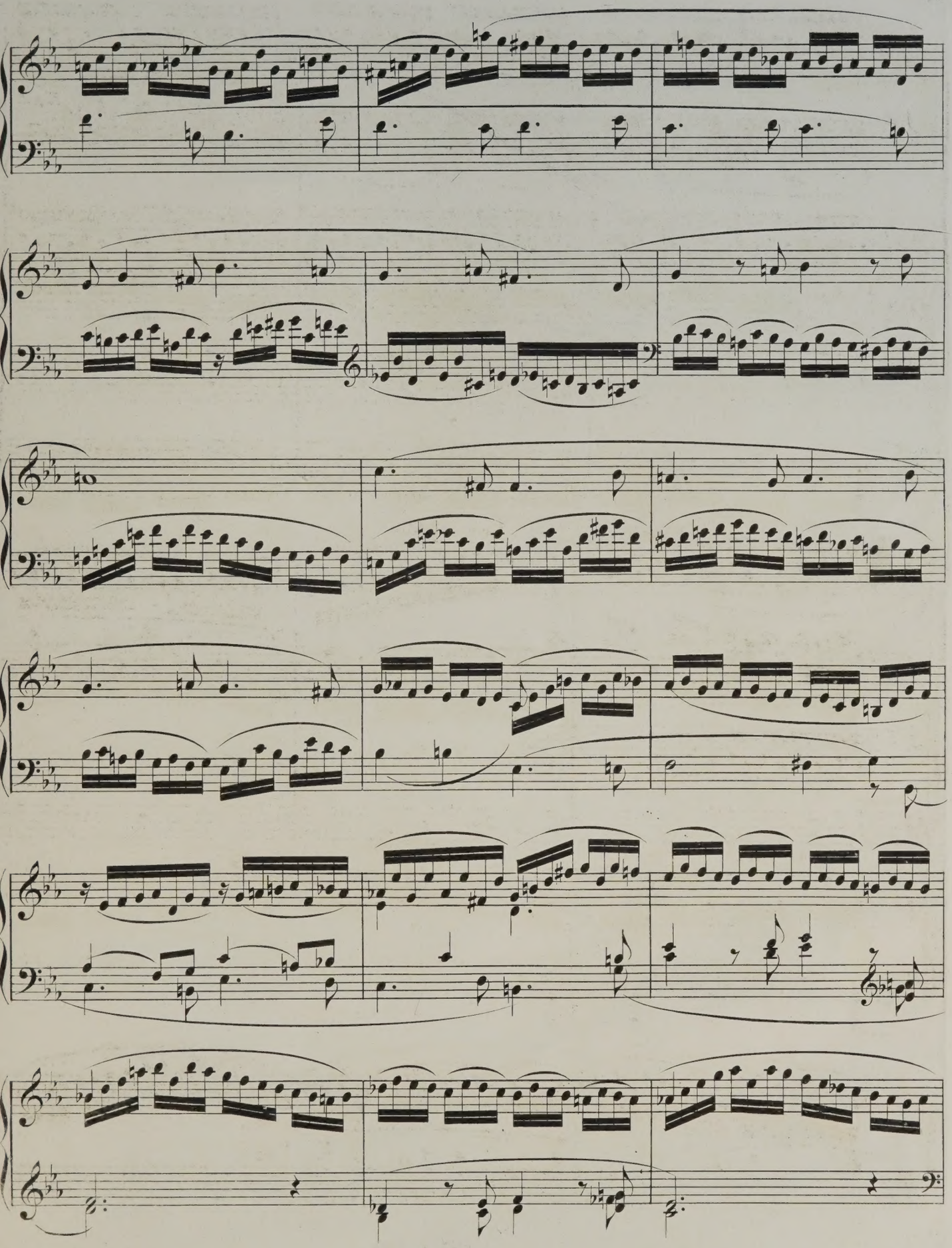

8bassa...
ff
linke Hand allein.
rechte Hand
8bassa
Allegro con brio.
sempre f

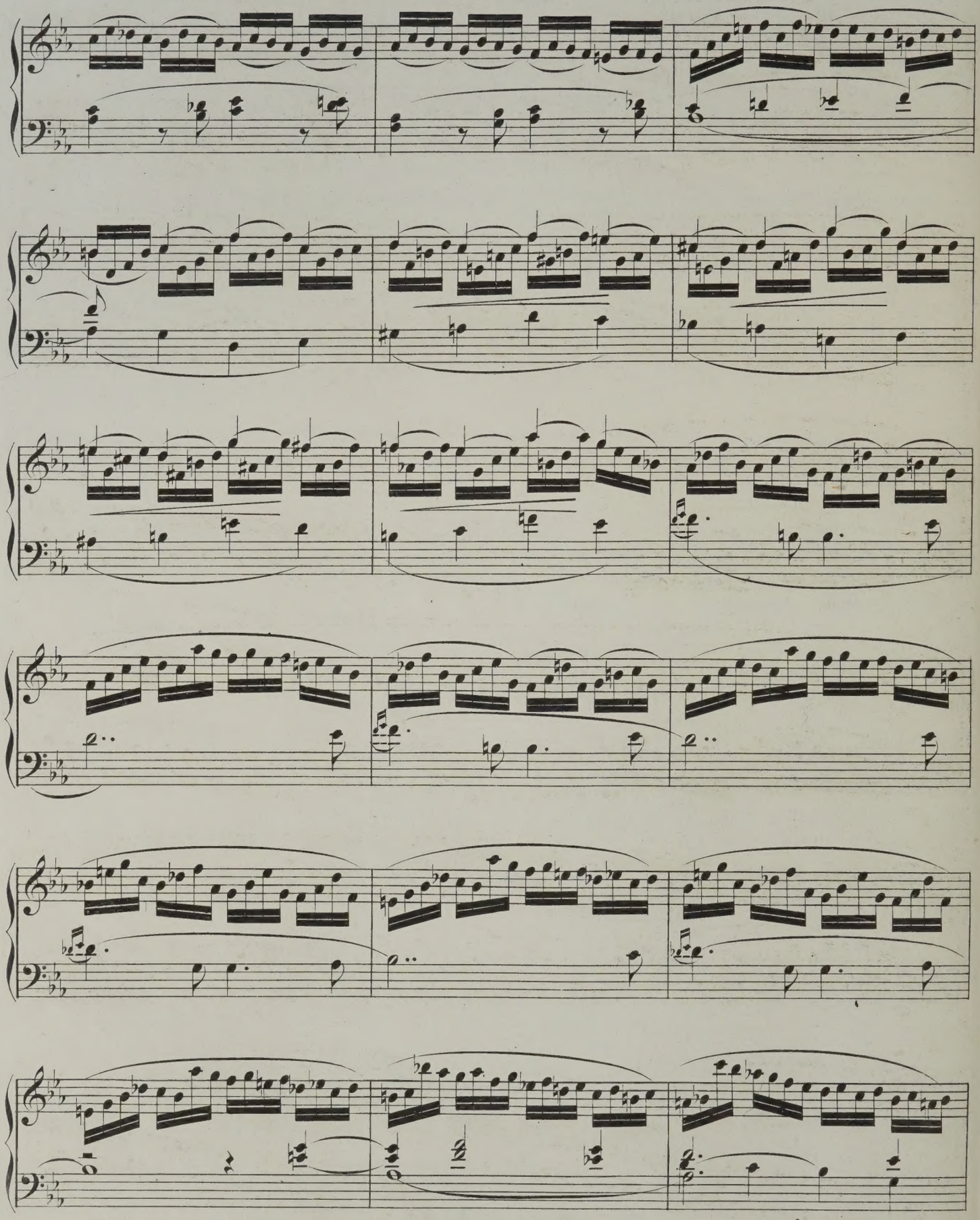

f
f

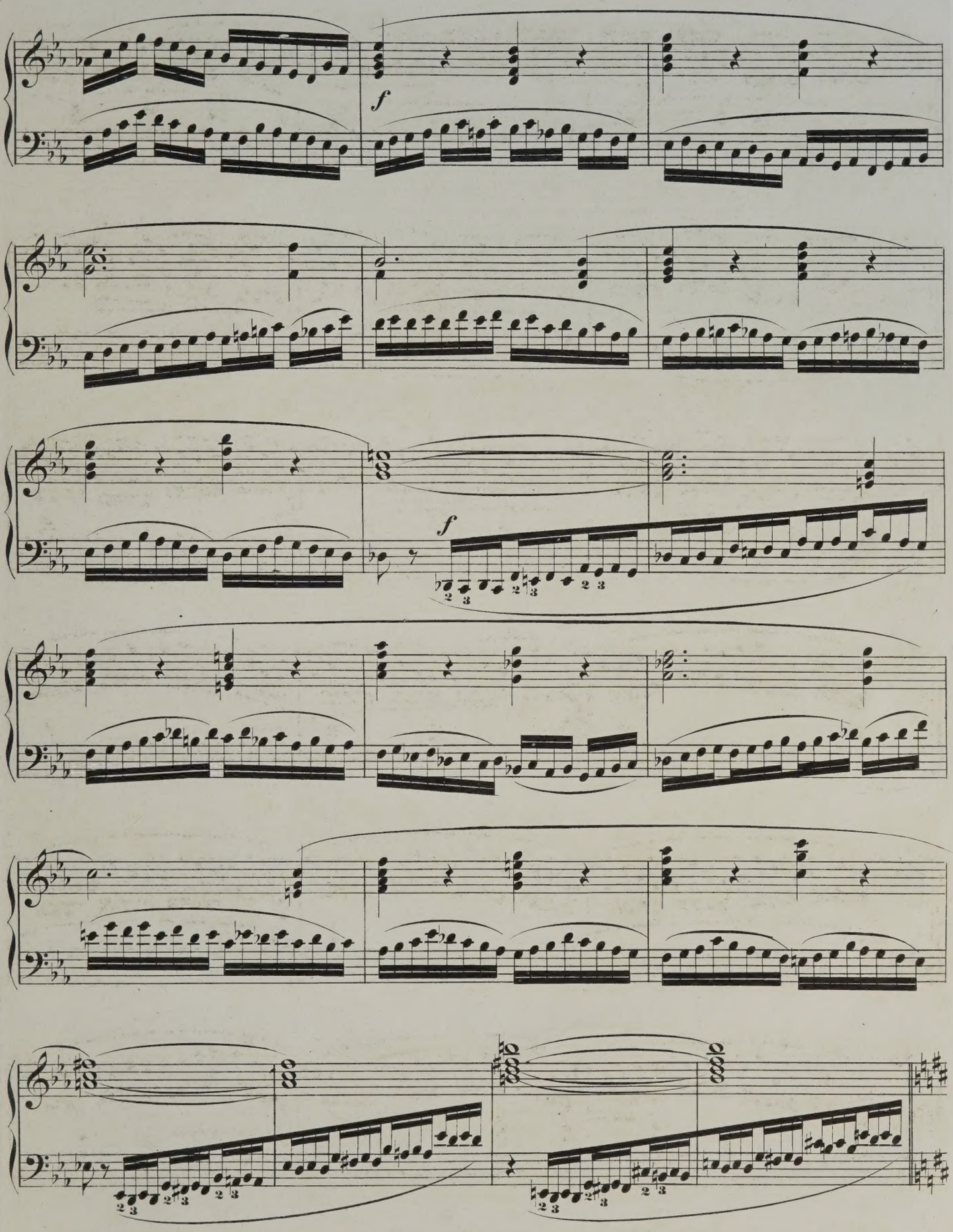

fff
tutti tenuti.

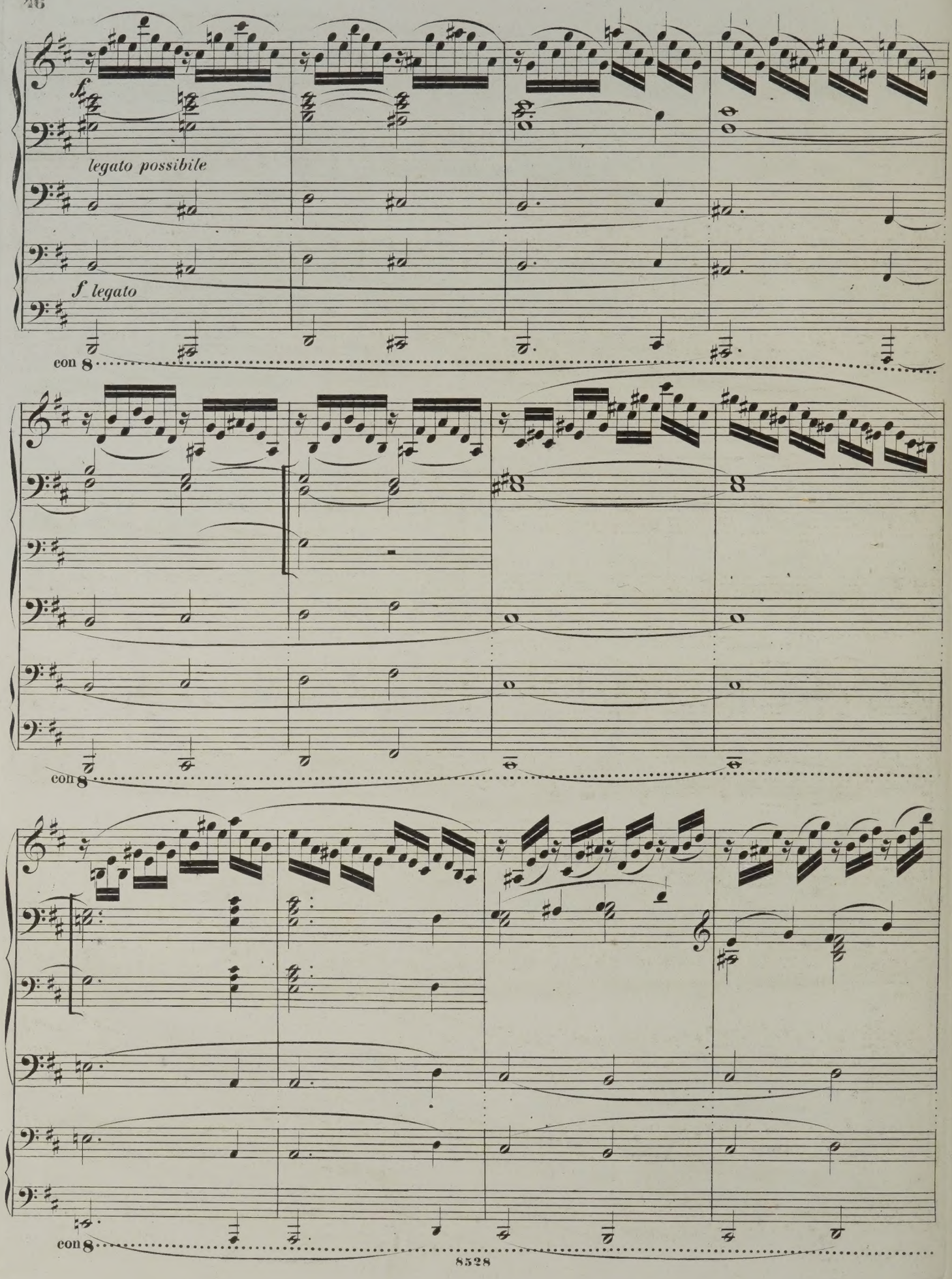

marcatissimo
con 8
con 8
con 8

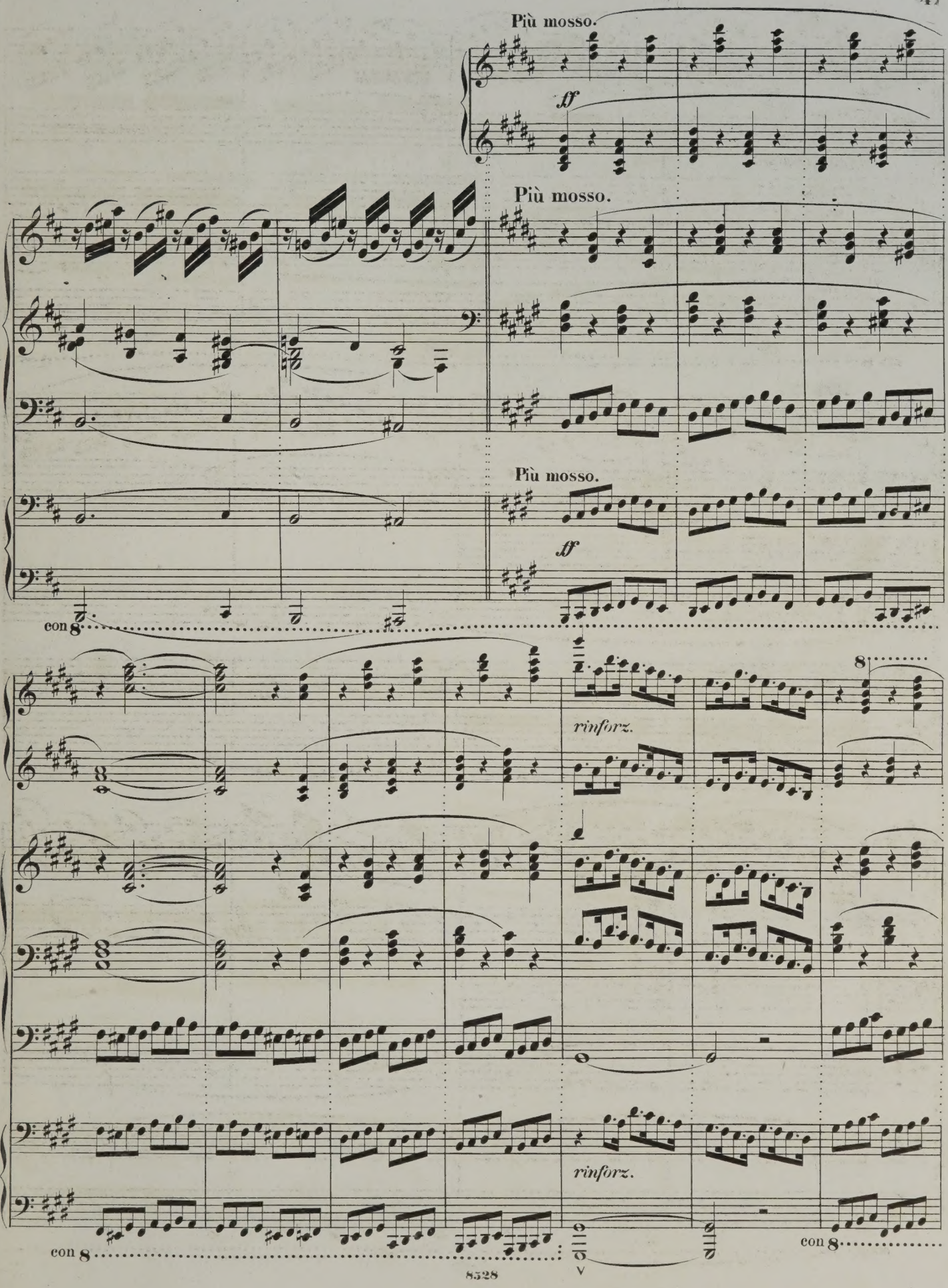

con 8
Vivace molto.
marcato

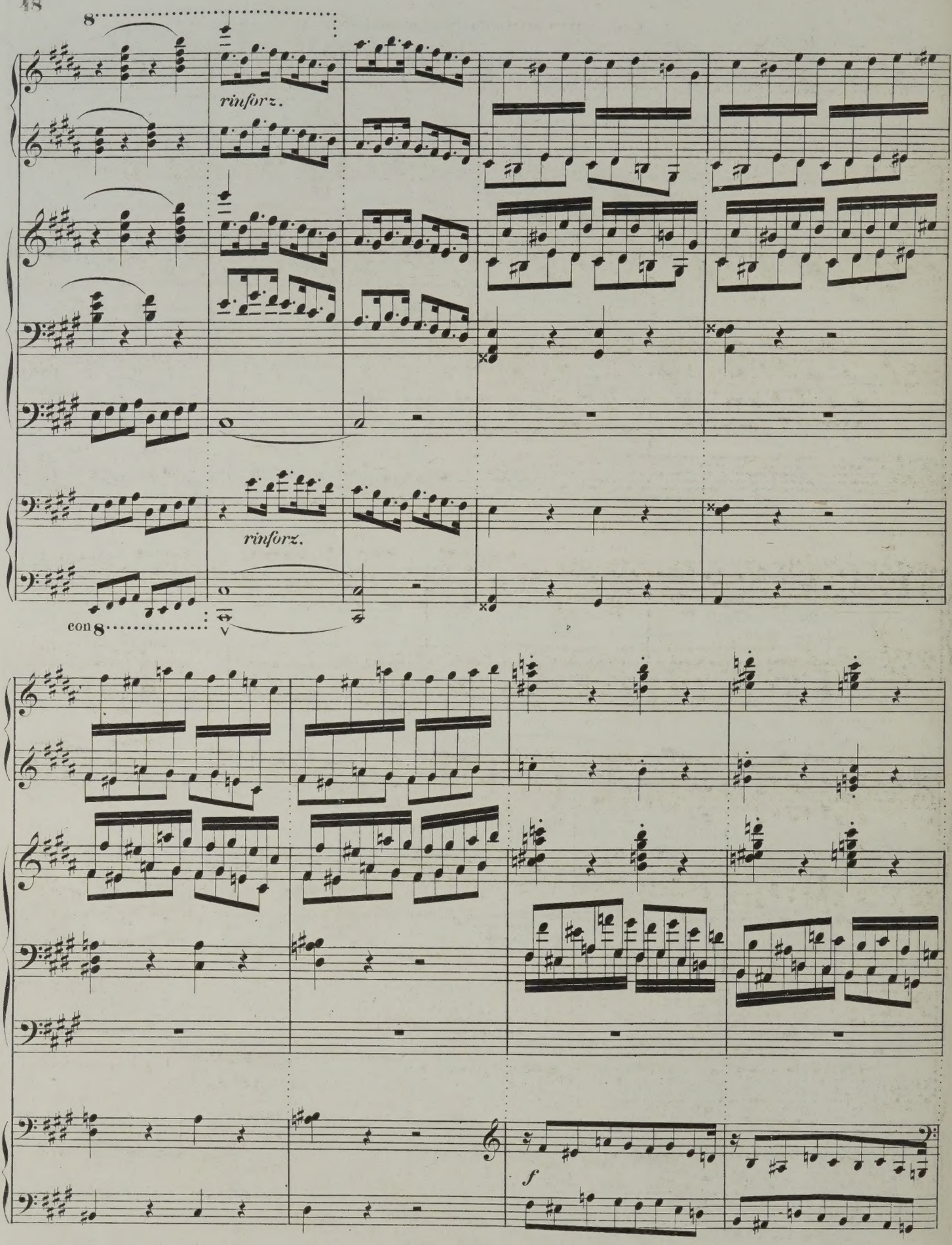


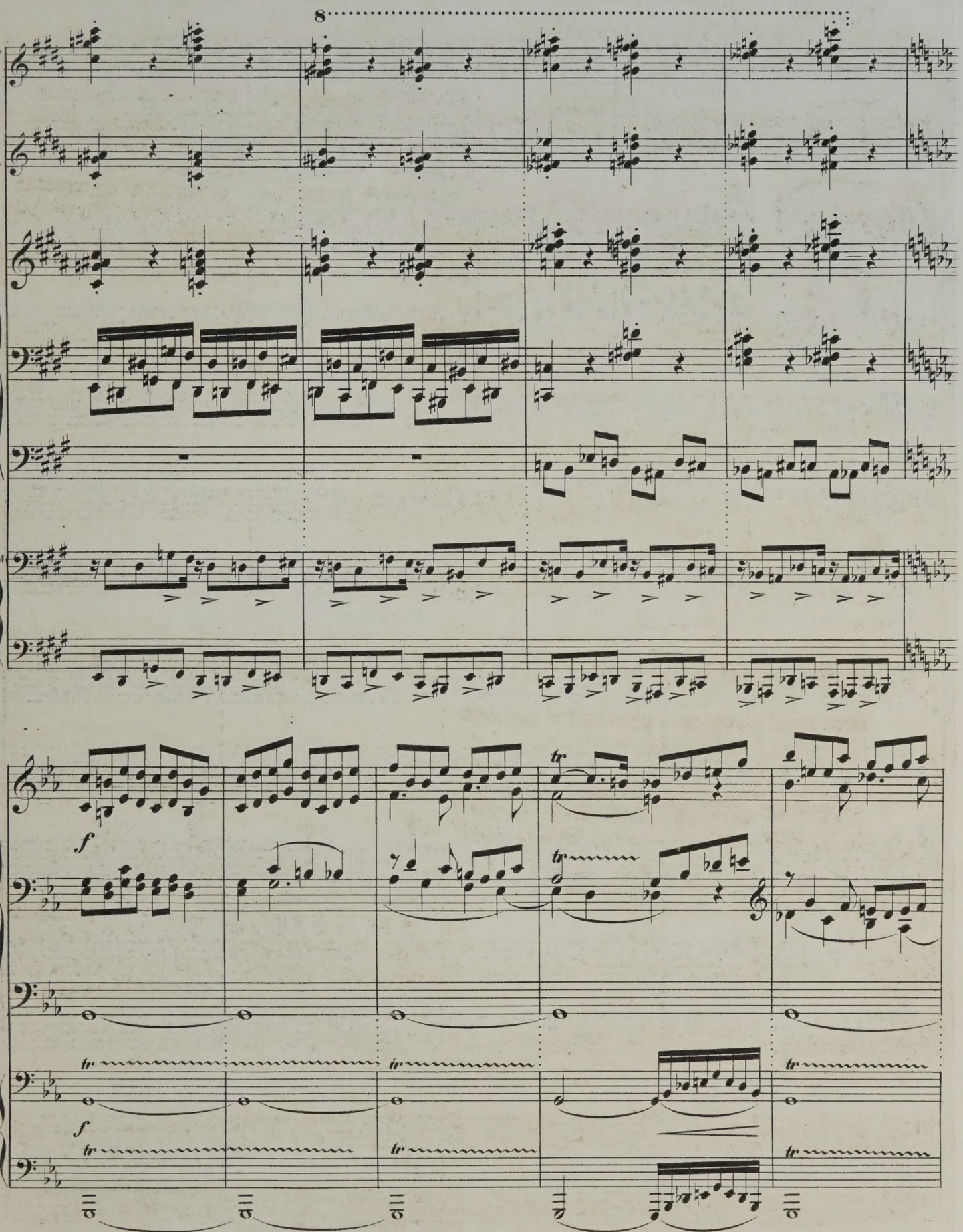



f
f


f
legato possibile
f legato
con 8
con 8
con 8


Più mosso.
ff
Più mosso.
Più mosso.
ff
con 8
8
rinforz.
rinforz.
con 8
con 8


8
rinforz.
rinforz.
con 8
f


8
f
tr
f

FRANZ LISZT

FUGE

AD NOS, AD SALUTAREM UNDAM

FÜR ORGEL ÜBERTRAGEN

VON

H. A. FRICKER

Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

BERLIN :: BRÜSSEL LEIPZIG LONDON :: NEW YORK

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240

Fuge: Ad nos, ad salutarem undam.

IV. Soloklavier. (Zungen *ff*.)
III. Oberwerk. (Voll.)
II. Hauptwerk. (8' und 4'.)
I. Unterwerk. (8' und 4' Labialstimmen.)
Pedal (16' und 8') gekoppelt zu II.

IV. Solo. (Reeds *ff*.)
III. Swell. (Full.)
II. Great. (8 and 4 ft.)
I. Choir. (8 and 4 ft. Flue-work.)
Pedal (16 and 8 ft.) to II.

Franz Liszt.
Für Orgel übertragen von H. A. Fricker.

Allegro decisivo.

Manual.

rinforz.

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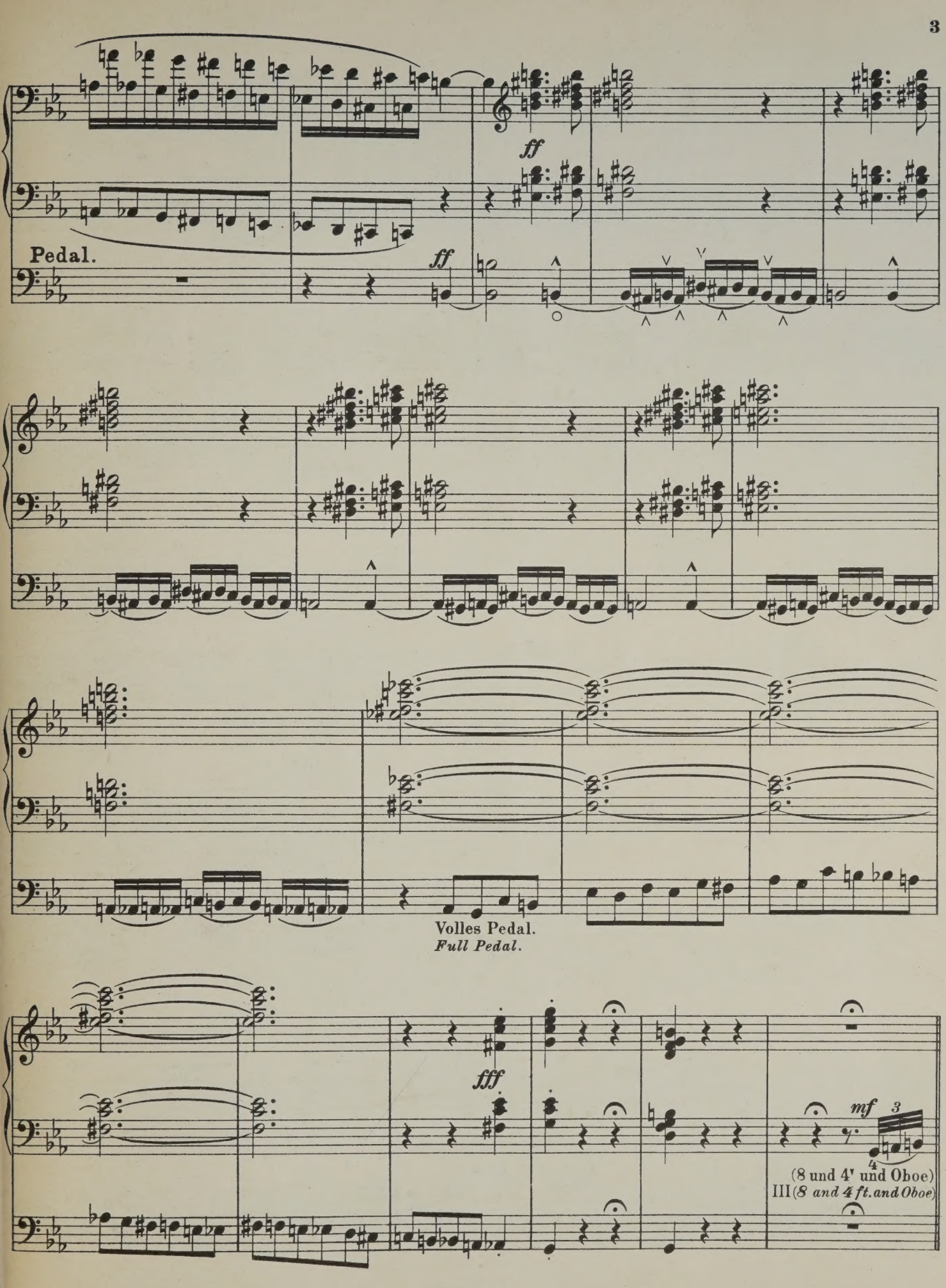
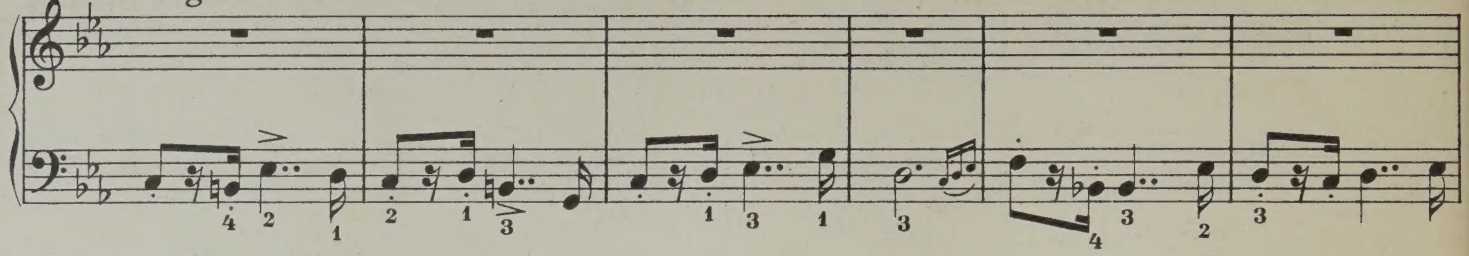
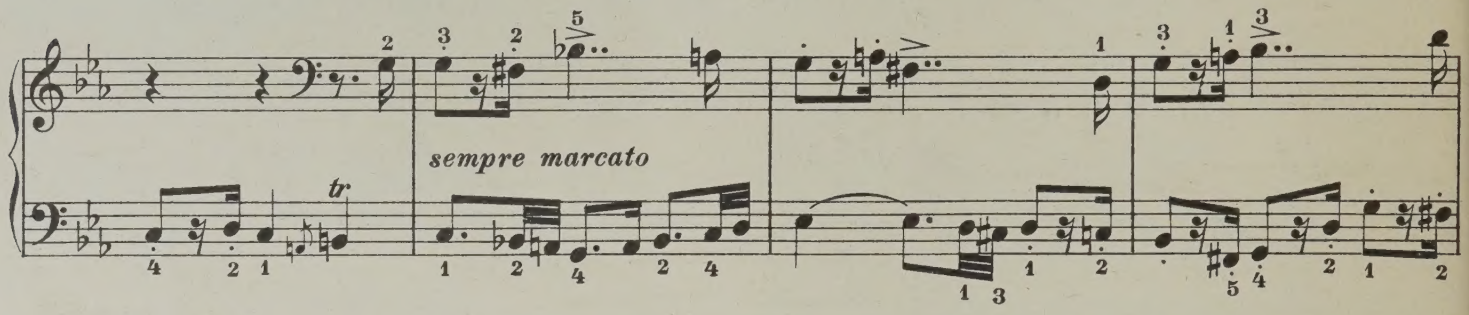
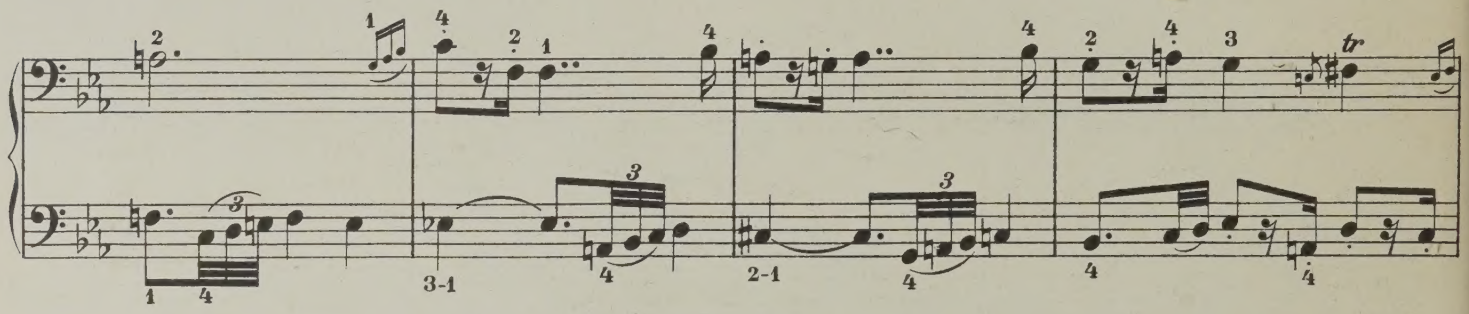

ff
Pedal.
ff
Volles Pedal.
Full Pedal.
fff
mf
3
4
(8 und 4' und Oboe)
III (8 and 4 ft. and Oboe)

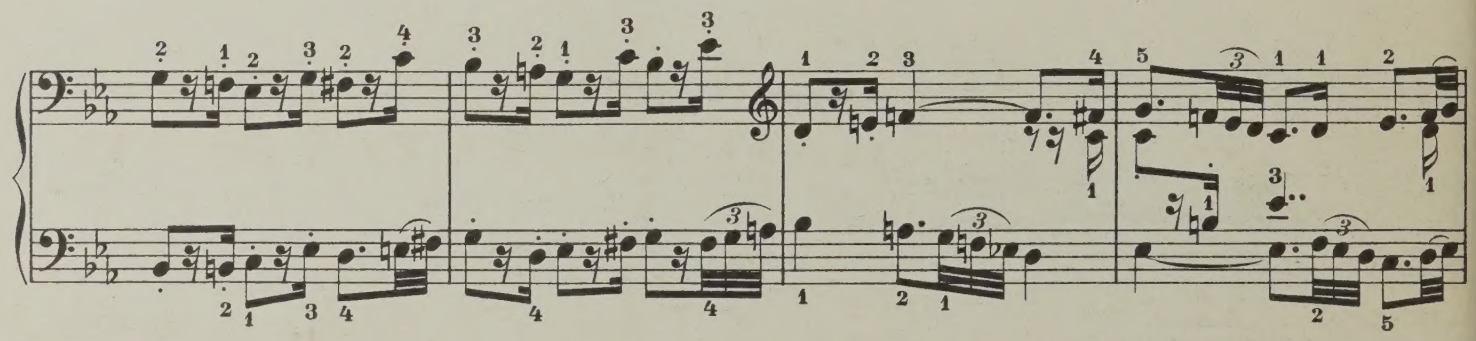
Fuga.

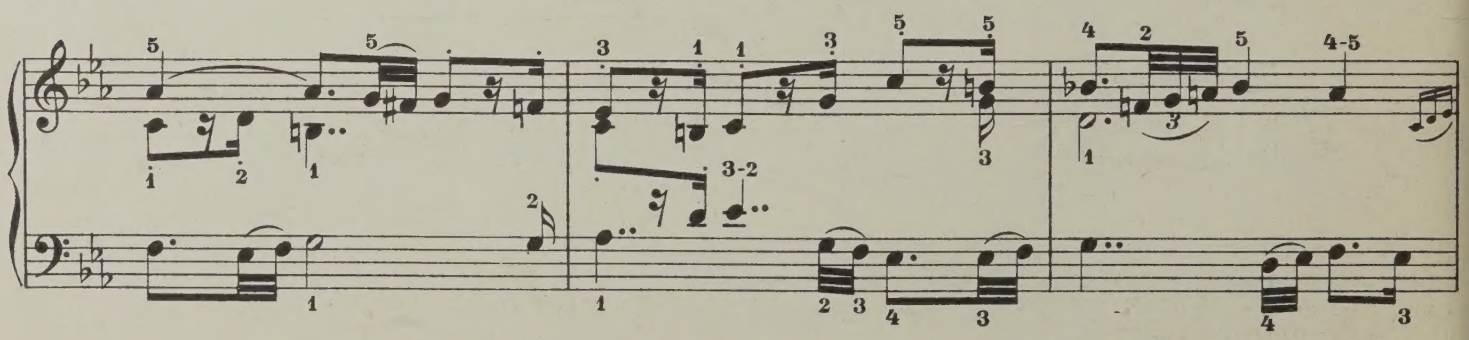
Allegretto con moto.

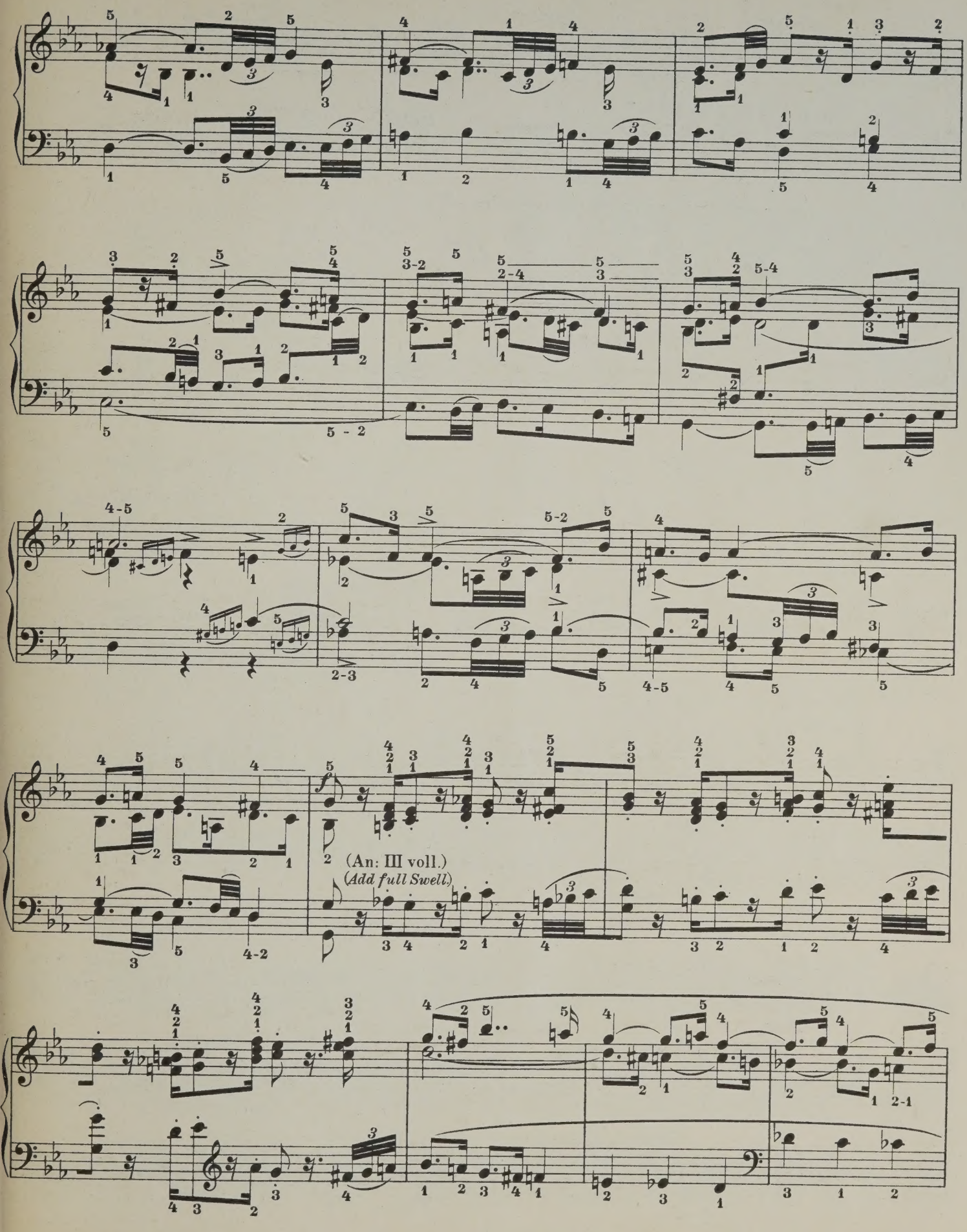


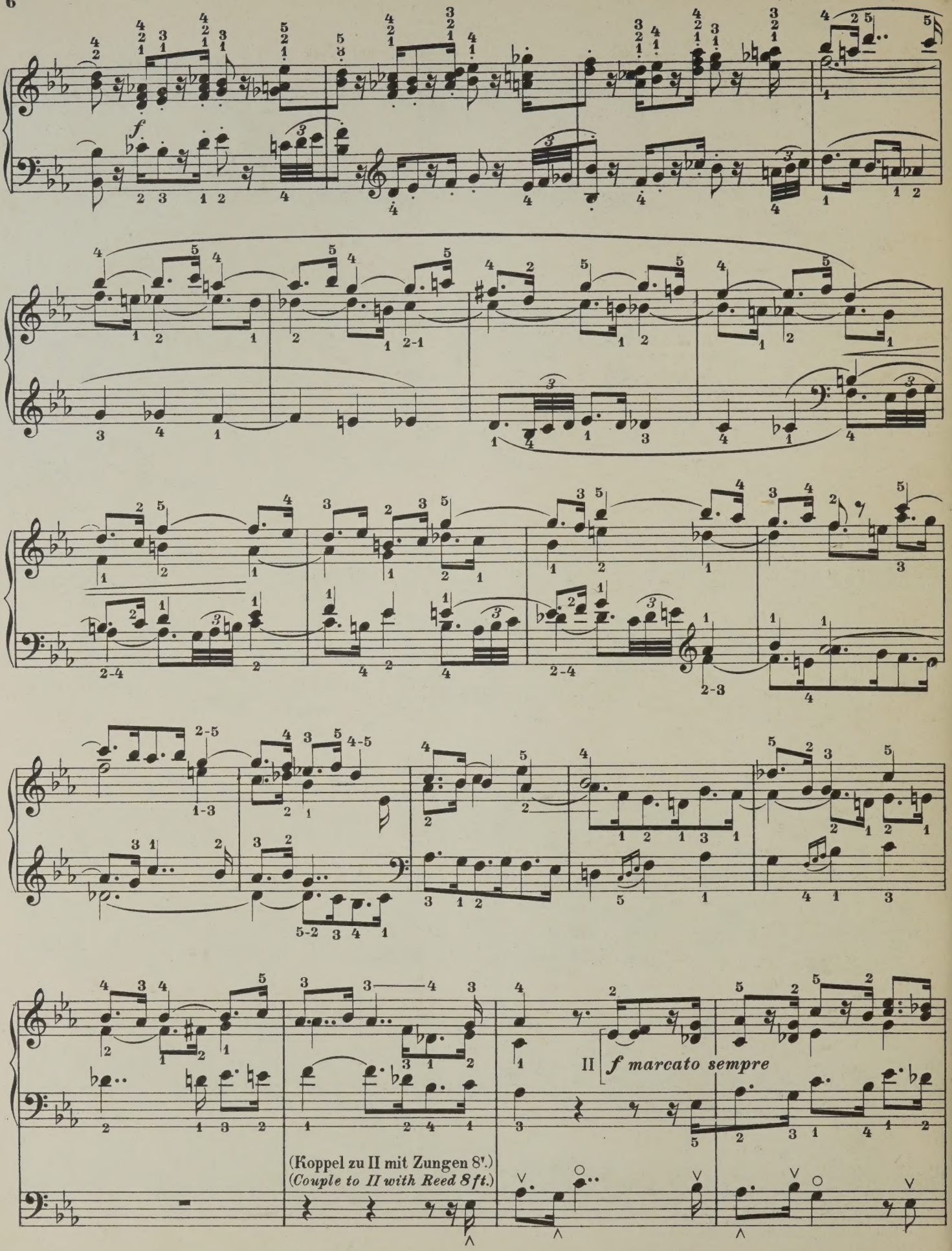


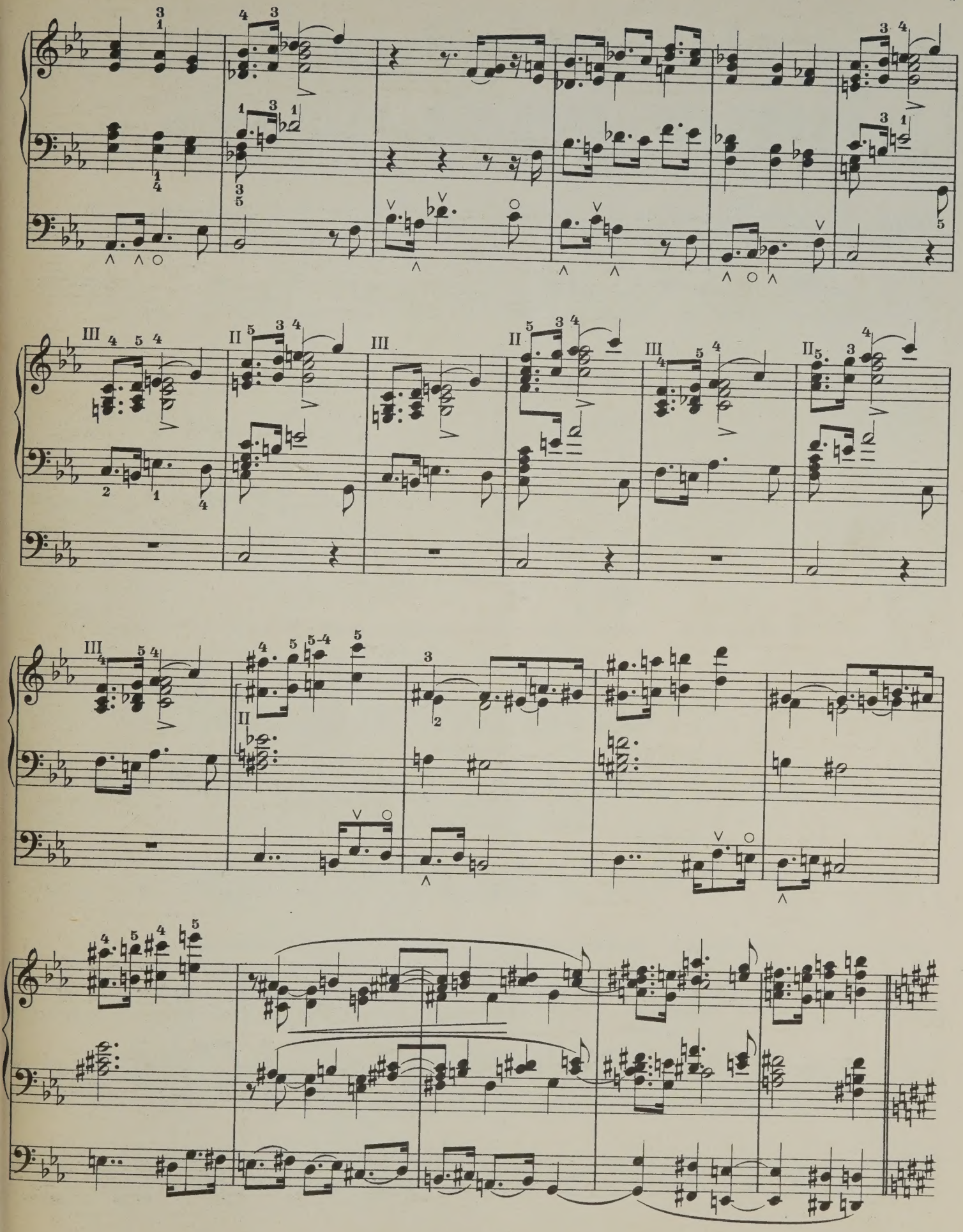


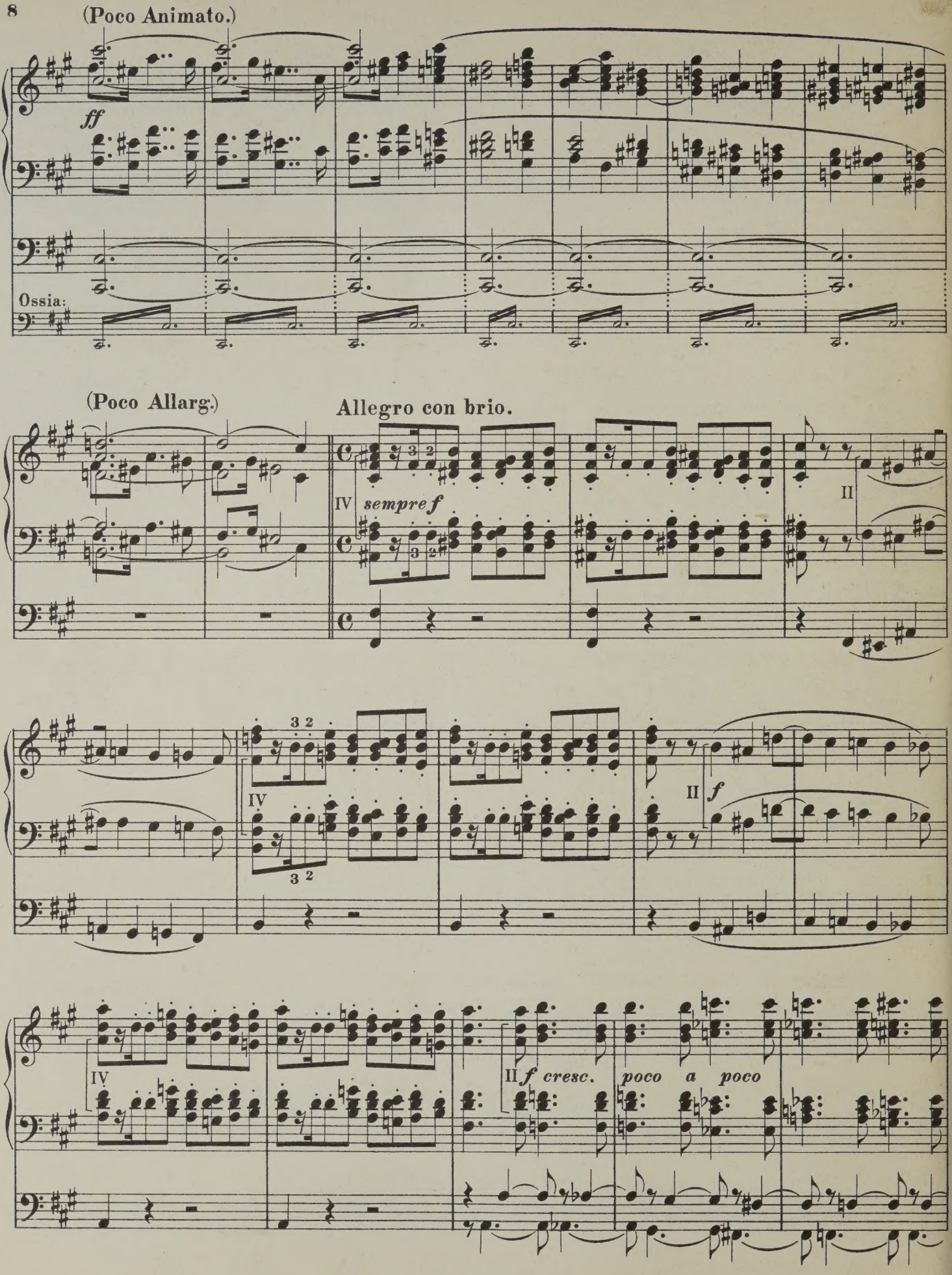


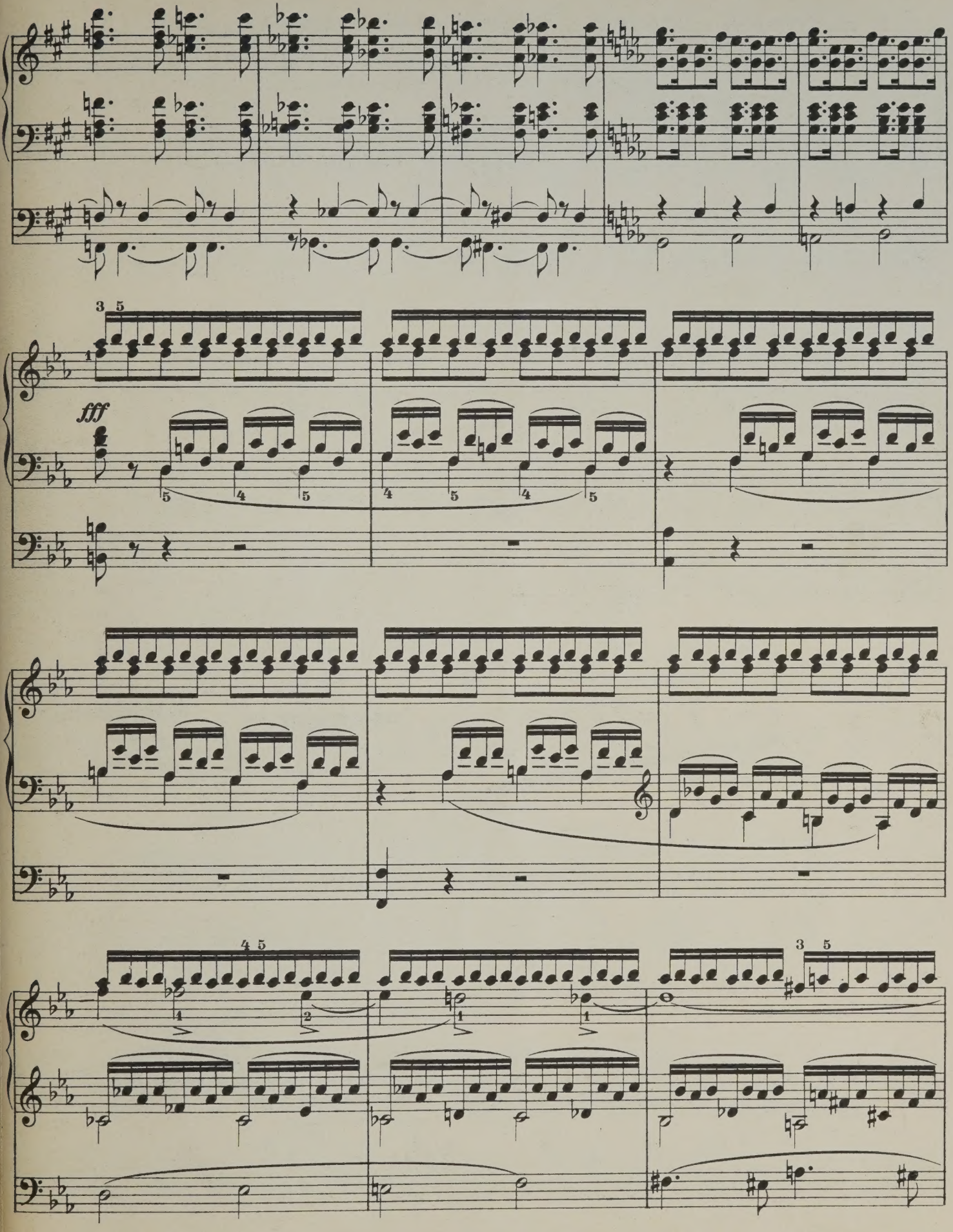


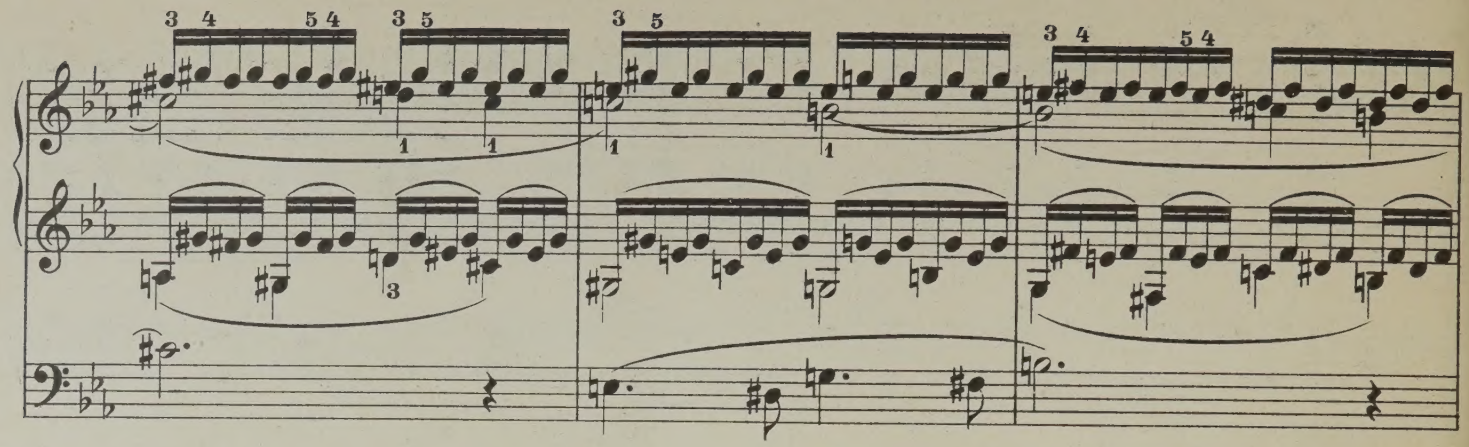

(An: III voll.)
(Add full Swell.)

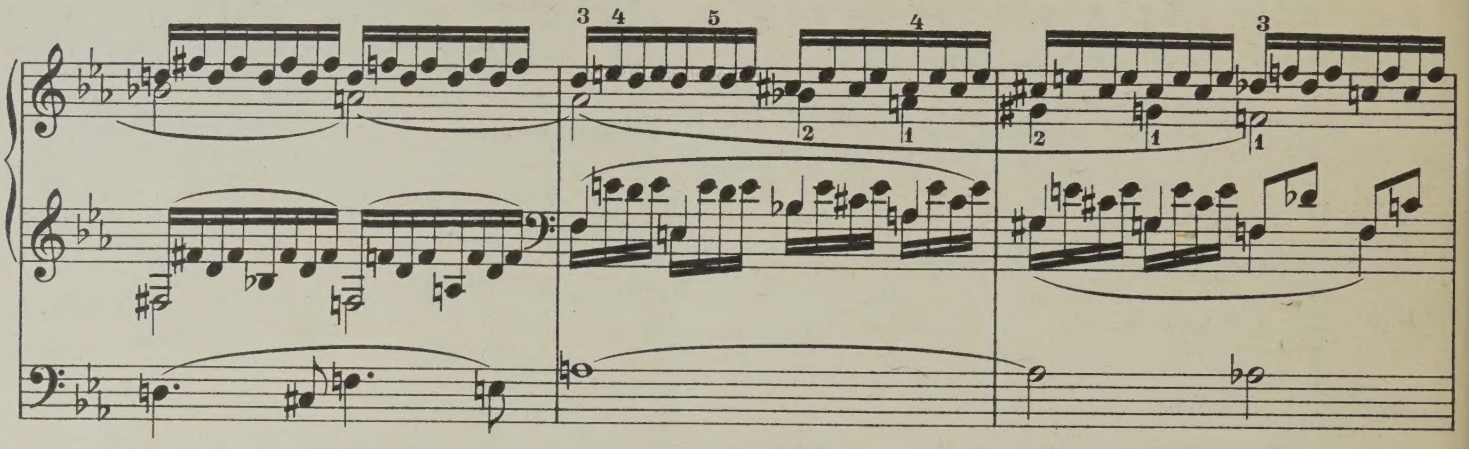

II
f marcato sempre
(Koppel zu II mit Zungen 8'.)
(Couple to II with Reed 8 ft.)

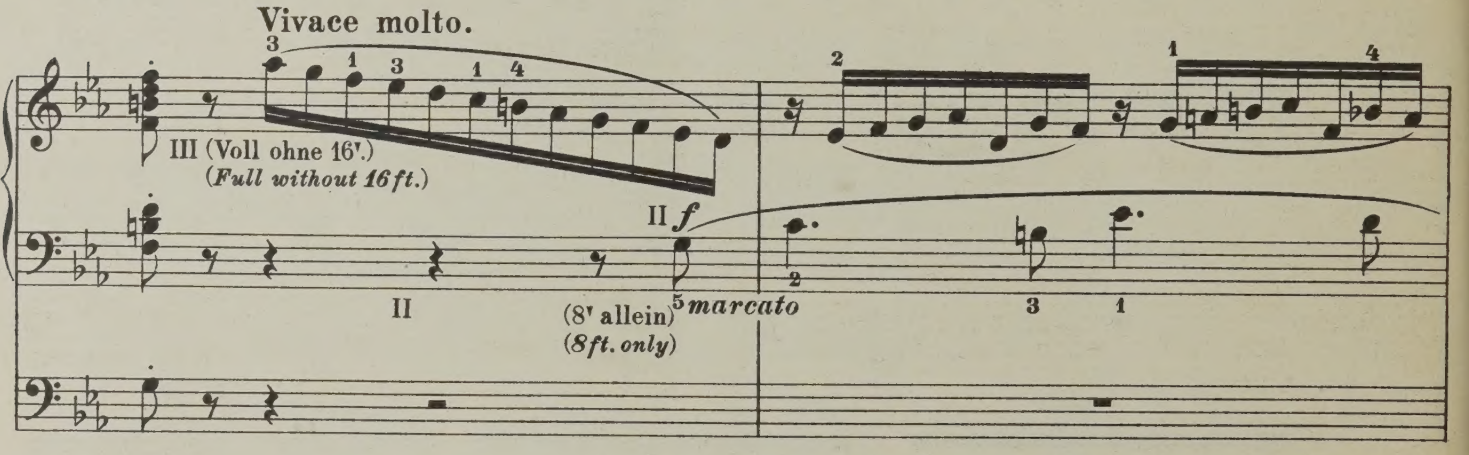


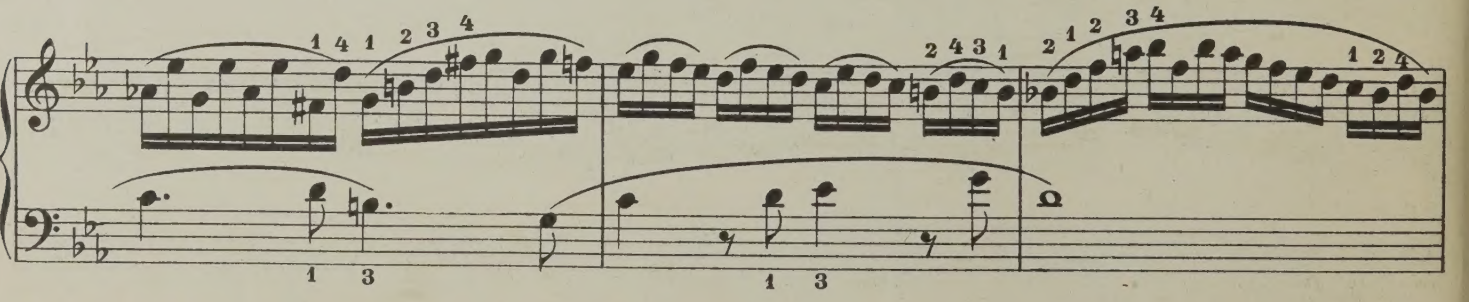

(Poco Animato.)
ff
Ossia:
(Poco Allarg.)
Allegro con brio.
IV sempre f
II
IV
II f
IV
II f cresc.
poco a poco

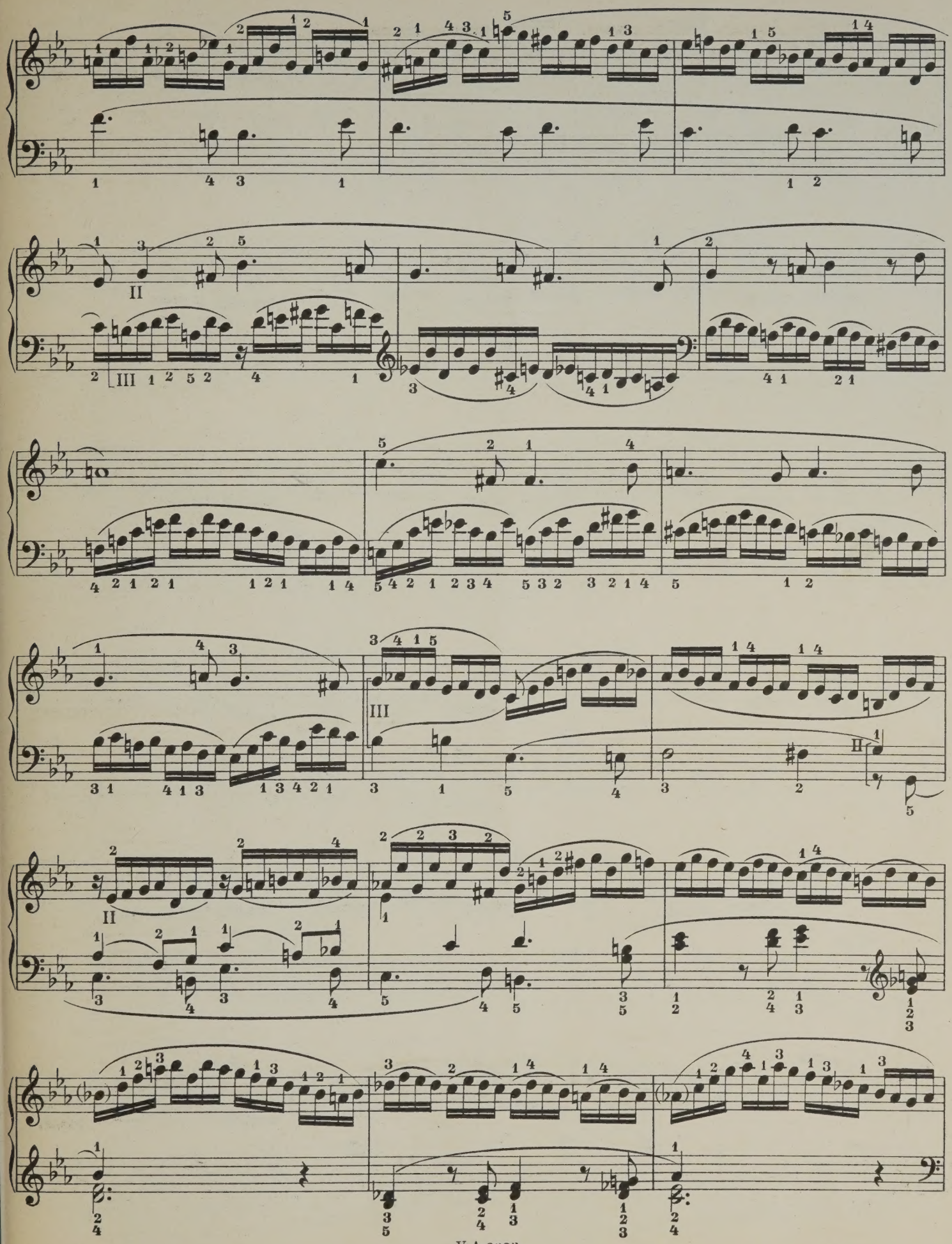

fff

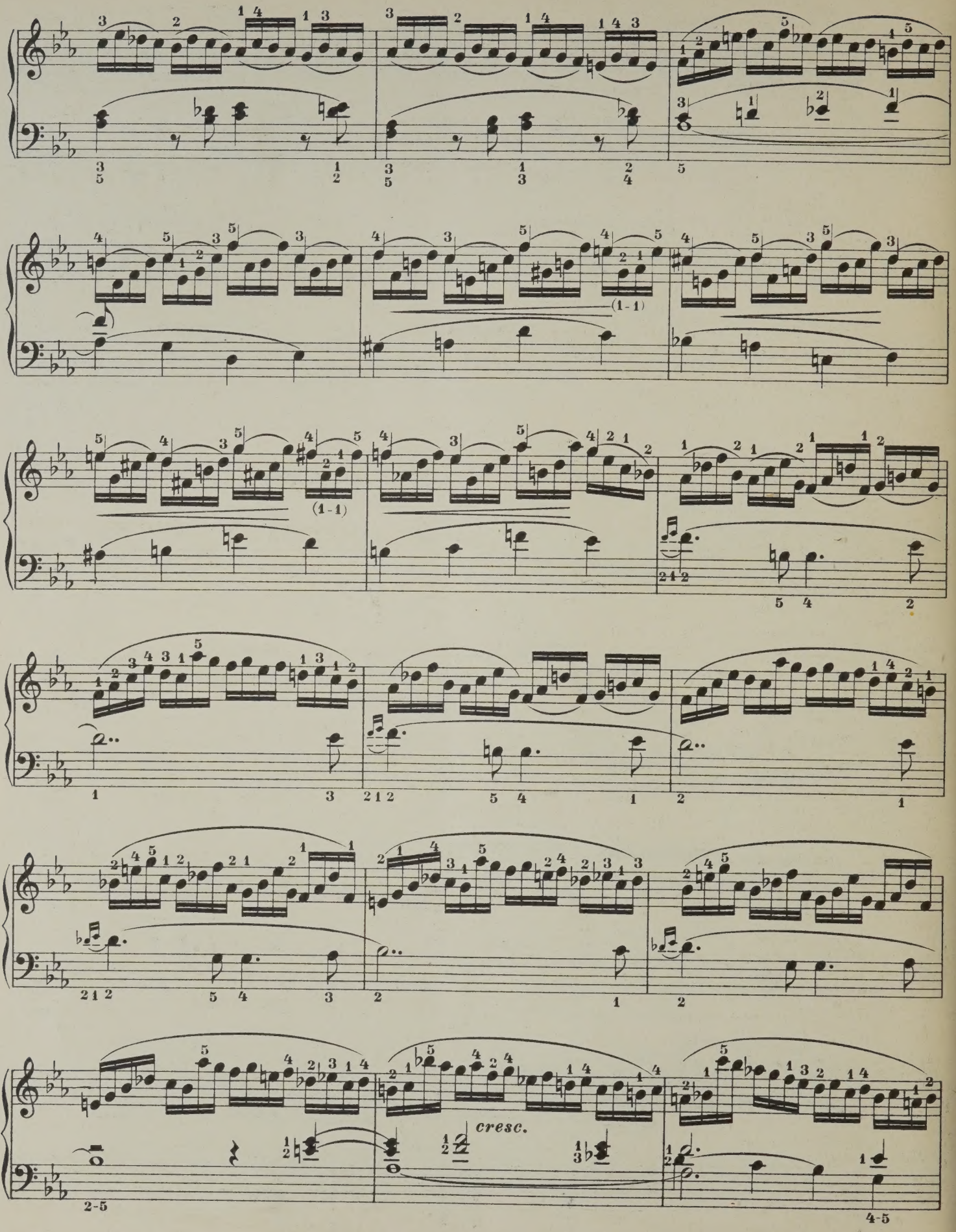


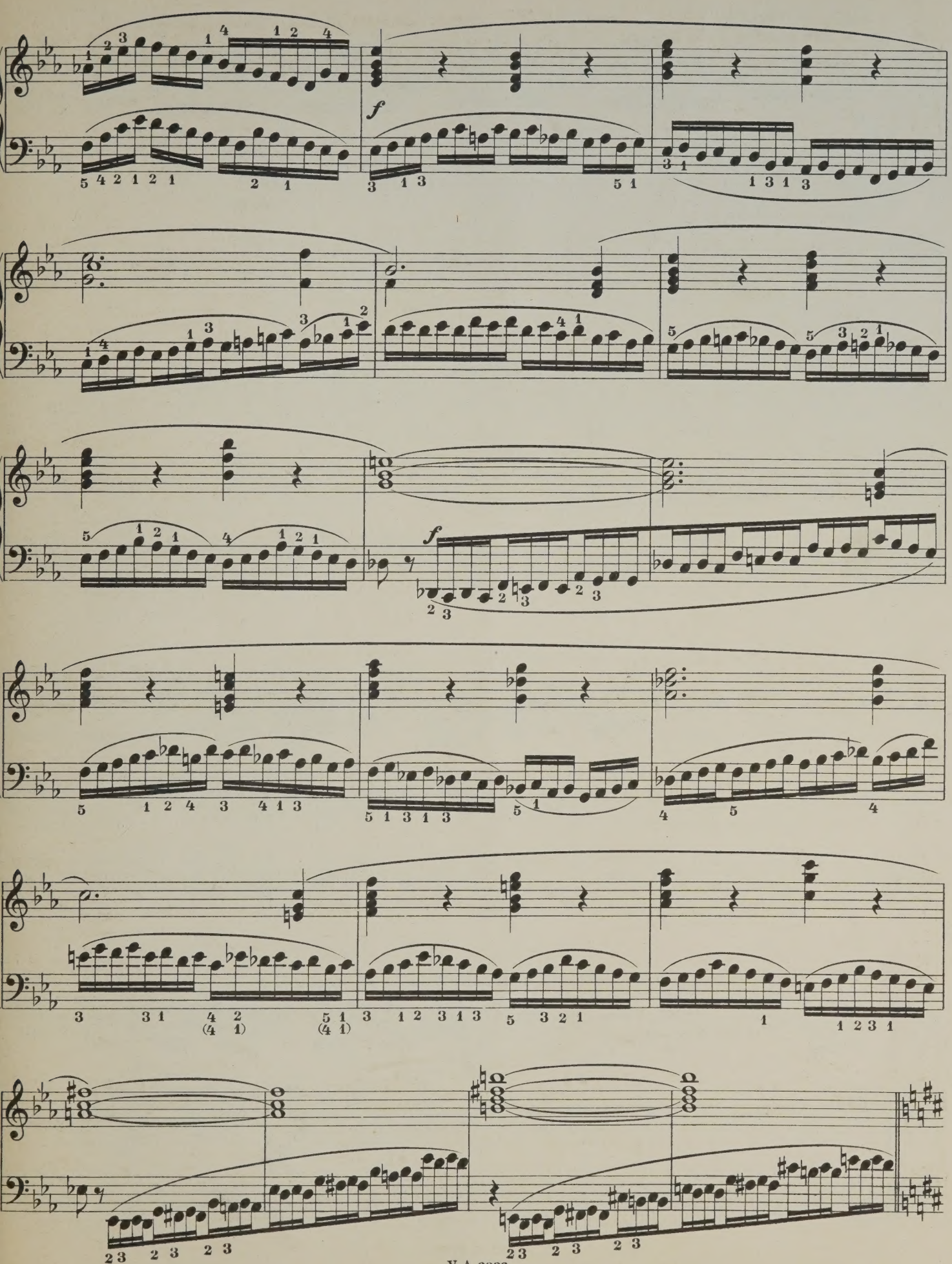



Vivace molto.
III (Voll ohne 16'.)
(Full without 16 ft.)
II f
II
(8' allein)
(8 ft. only)
5 marcato

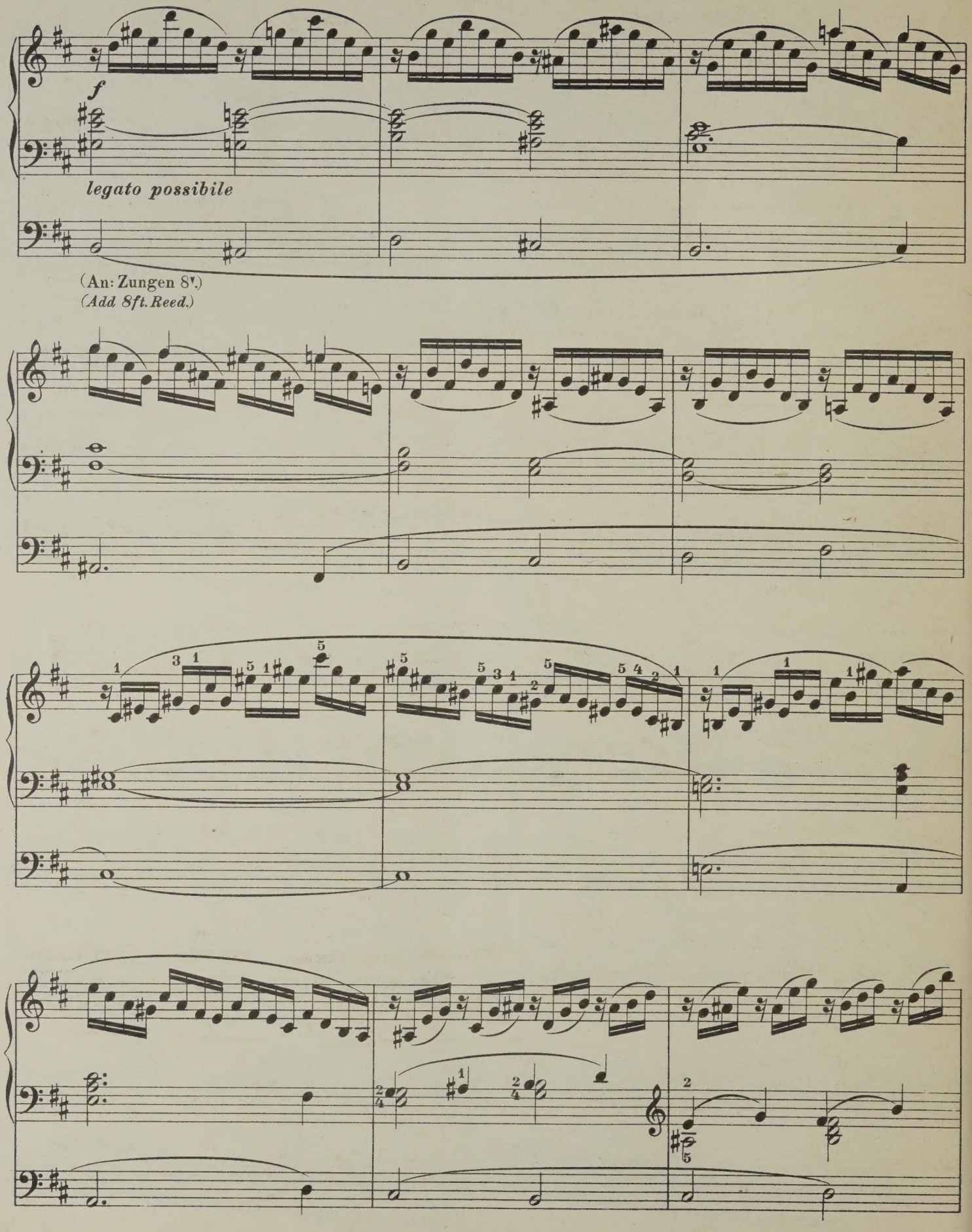


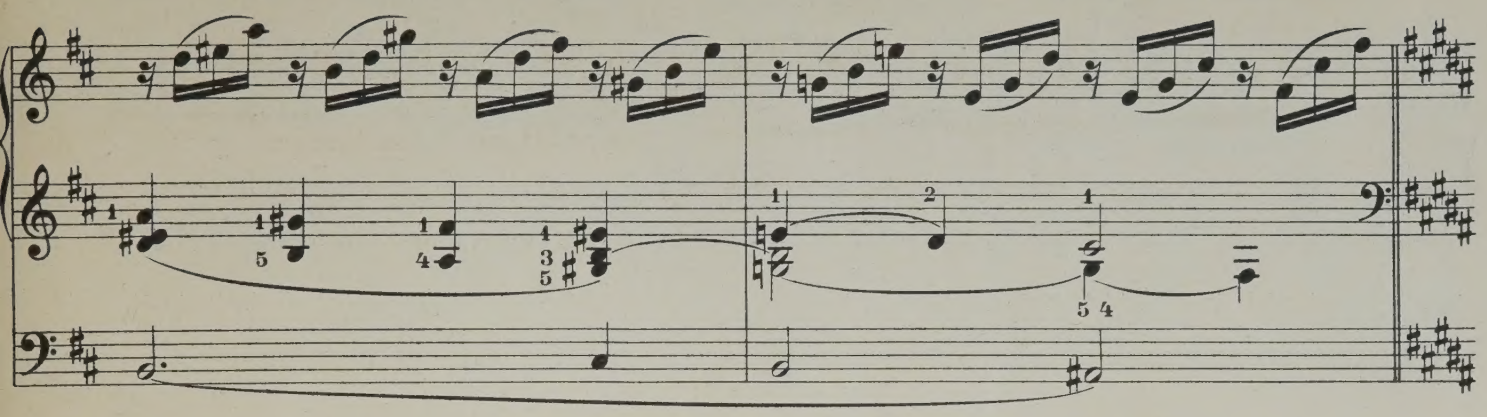



(1-1)
(1-1)
cresc.

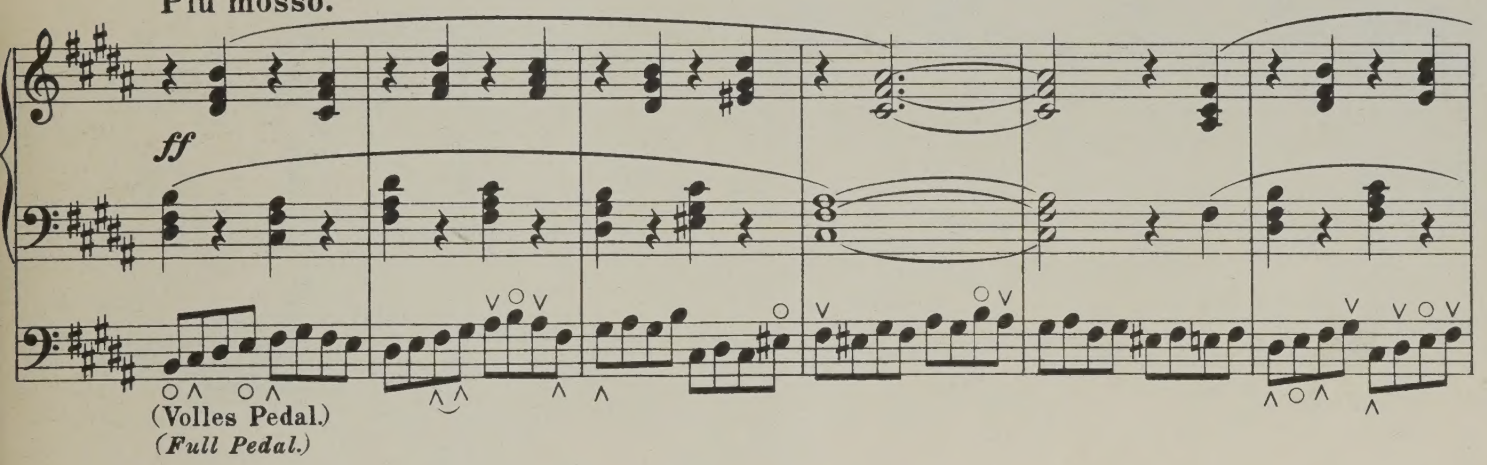

f
f

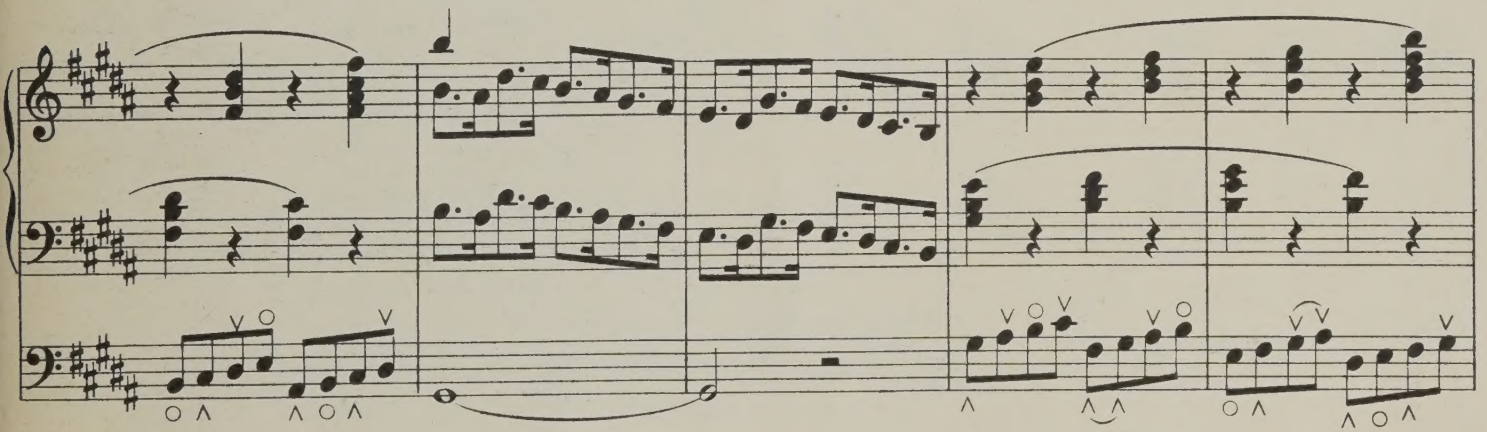
Poco animato.

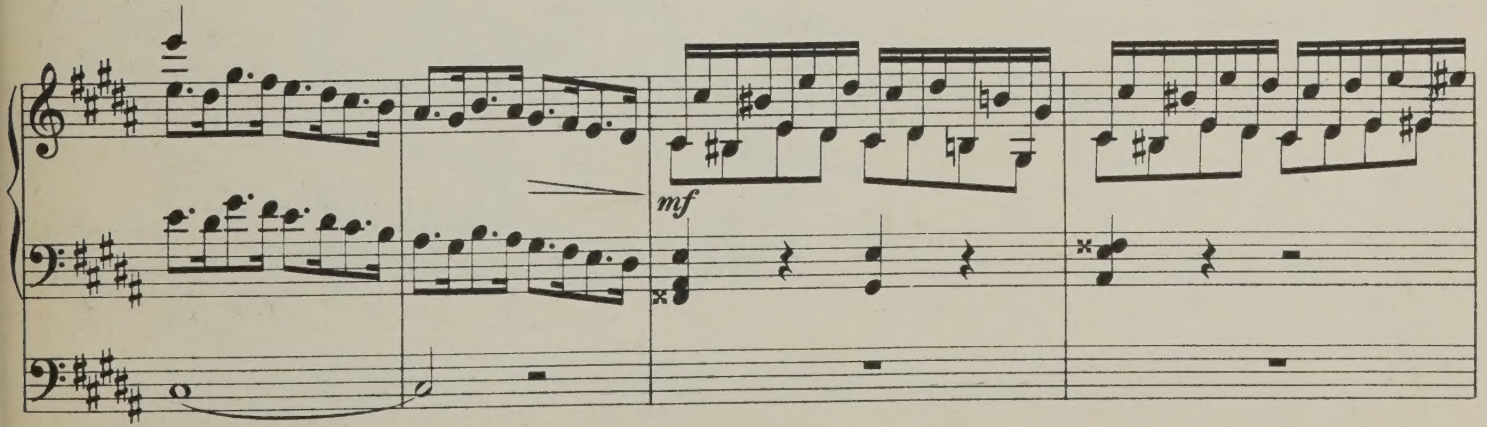


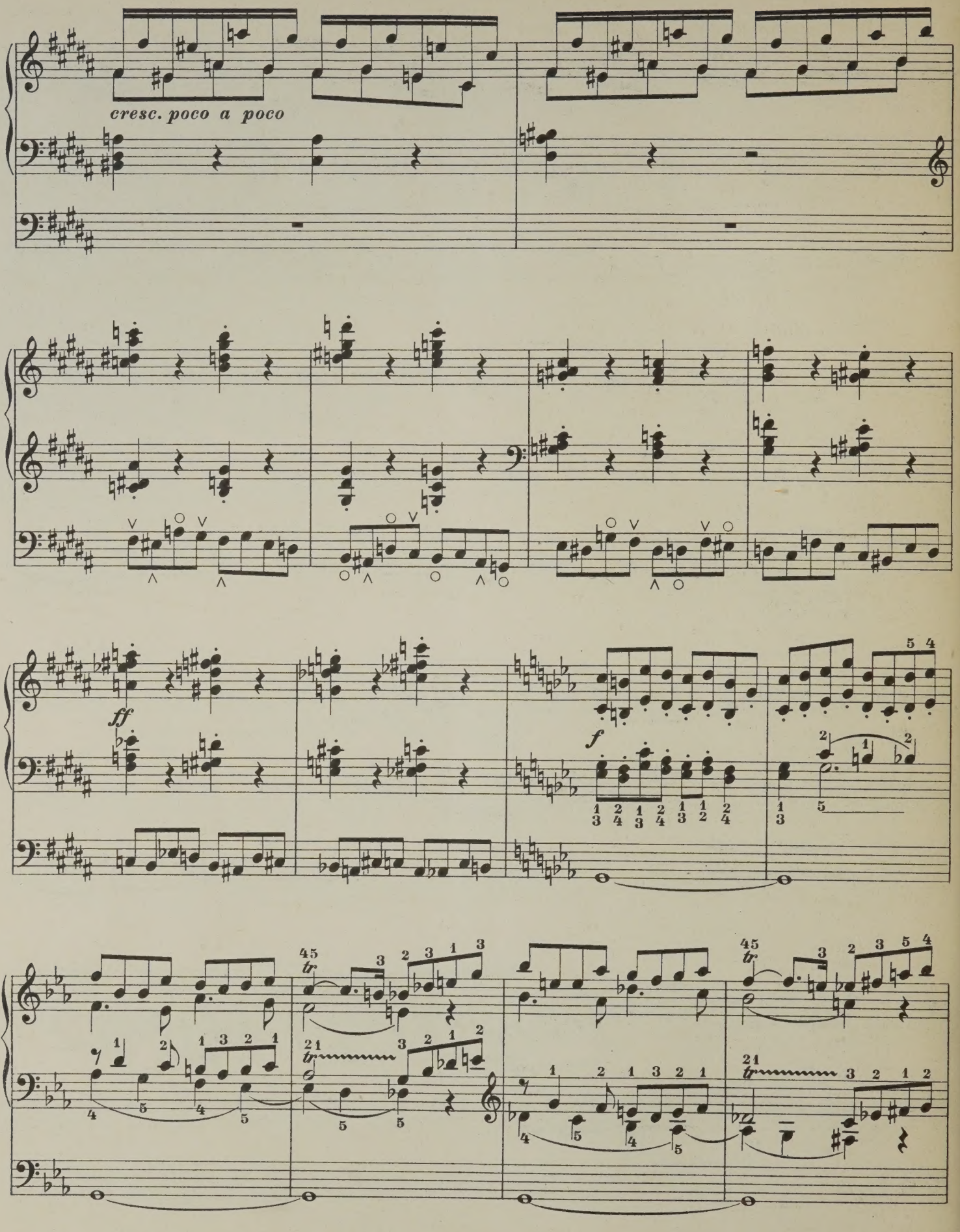


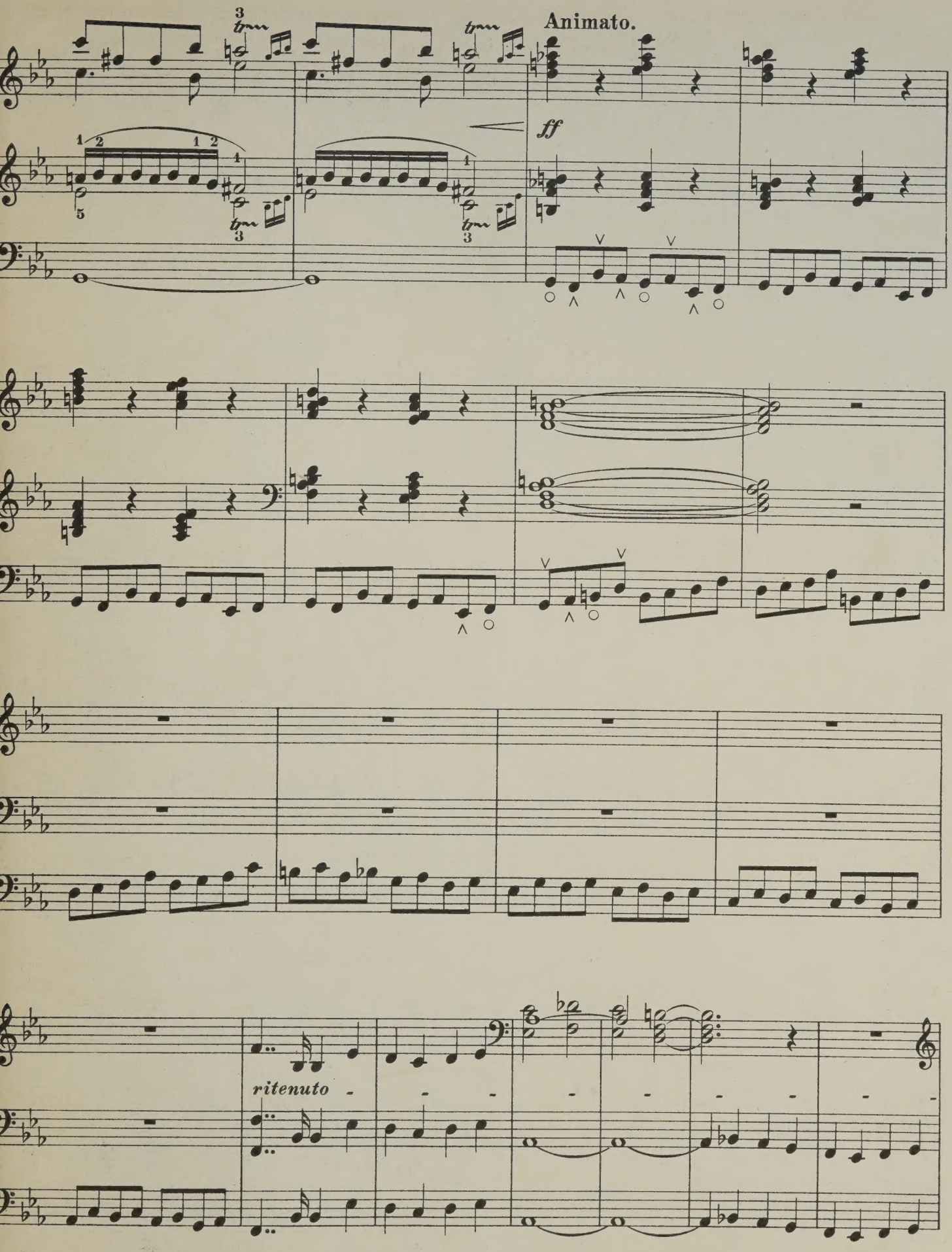
Più mosso.

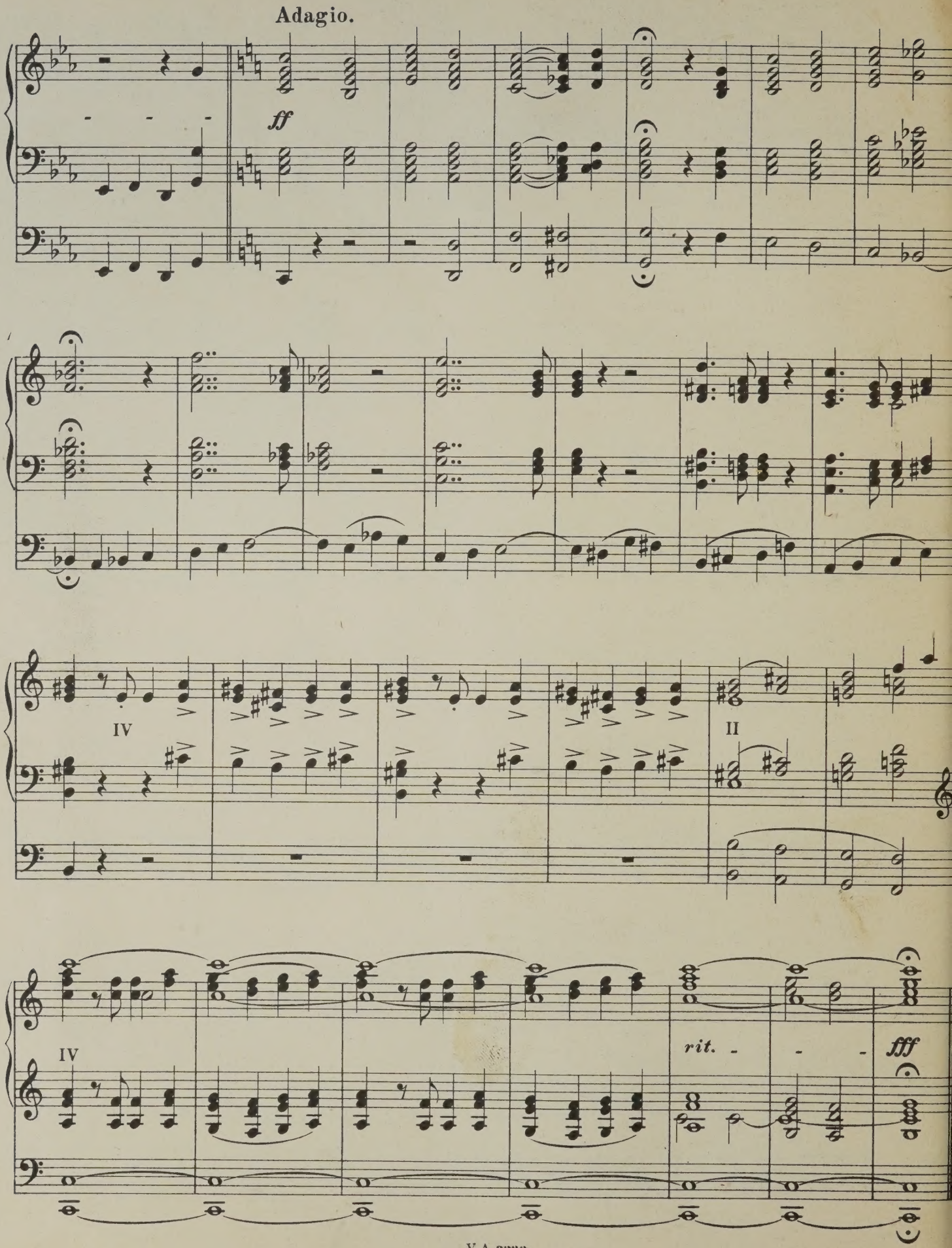







cresc. poco a poco
ff
f
tr
tr
tr


Animato.
ff
ritenuto


Adagio.
ff
IV
II
IV
rit.
fff

To my friend
A. W. Pollitt
[organist and director of music at the school
for the Blind, Liverpool]

Fantasia

in E

for organ

composed by

James Lyon

Op. 21 №1.

Price 2/6. net

Author's Property

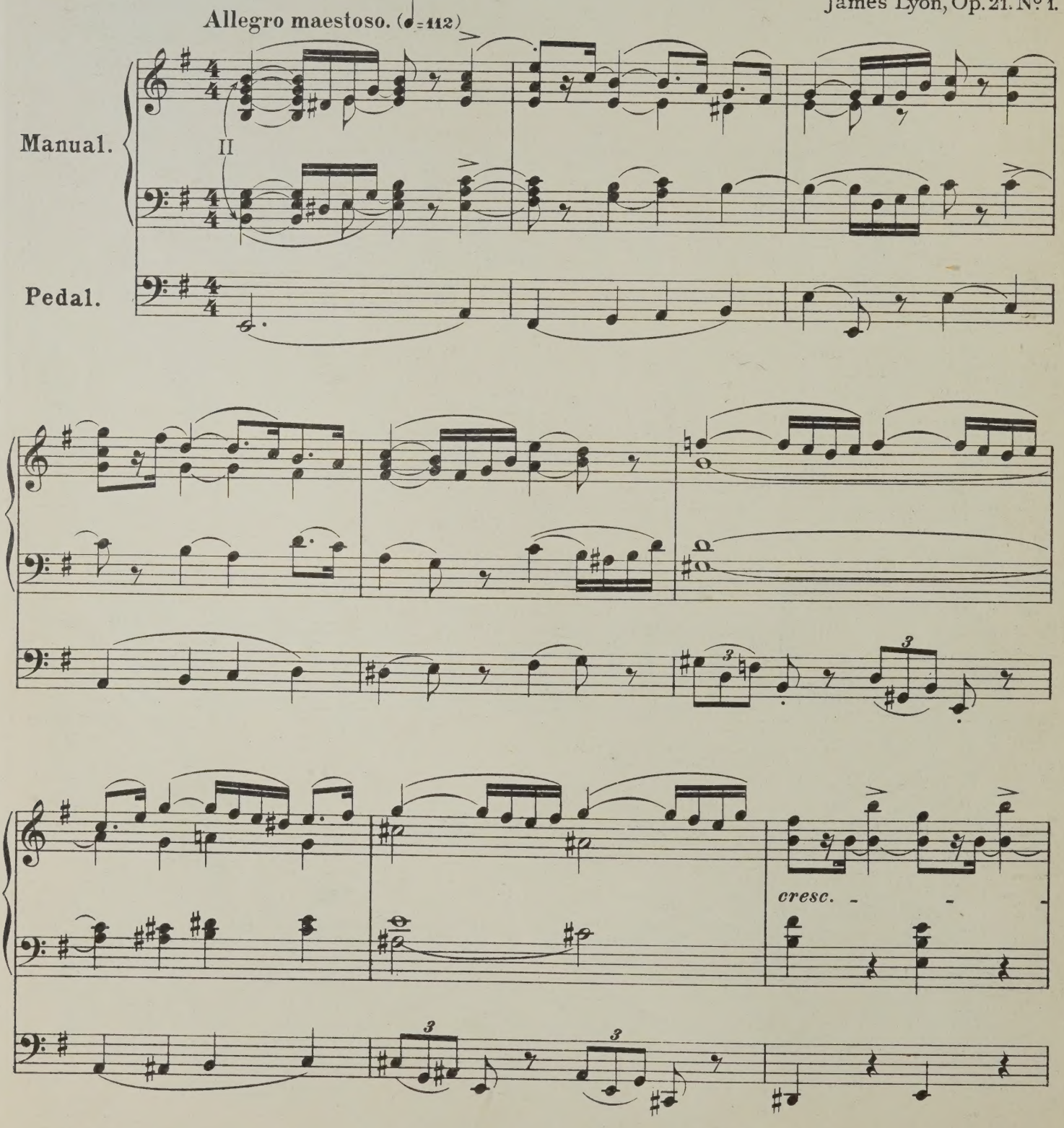
LONDON, W.
BREITKOPF & HÄRTEL
54, Great Marlborough Street.

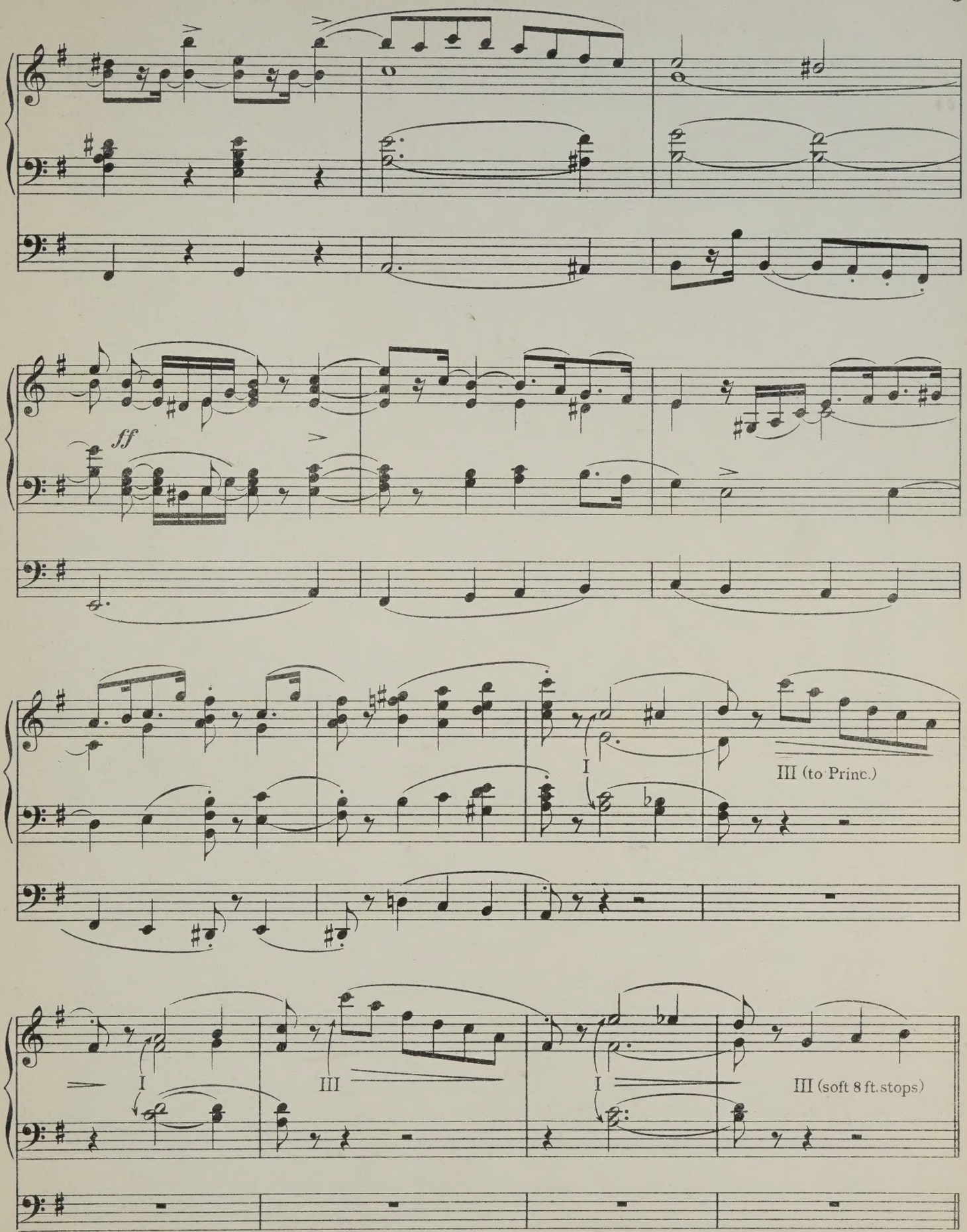
To my friend A.W. Pollitt
(organist and director of music at the School for the Blind, Liverpool).

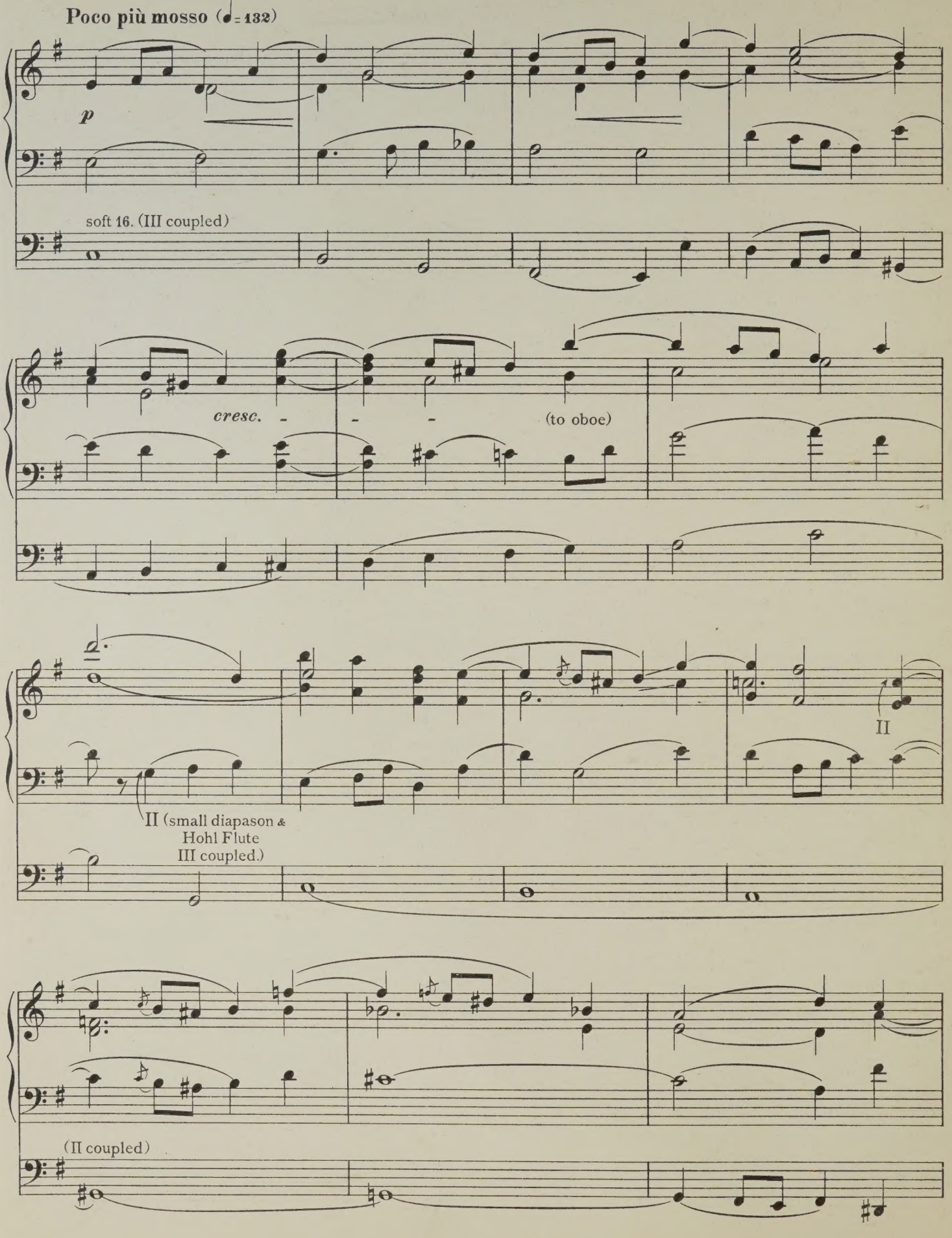
Fantasia.

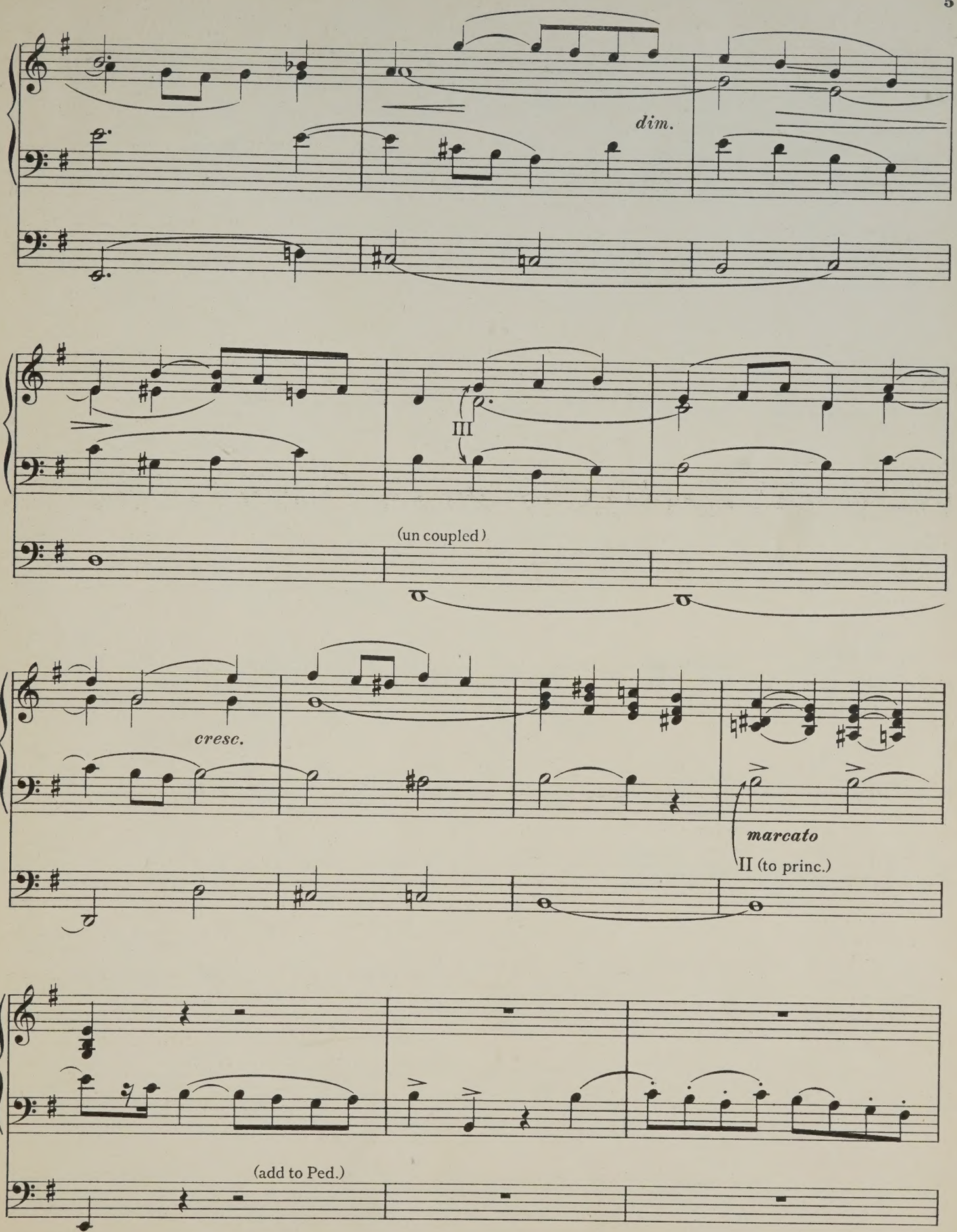
I Choir - soft. 8 & 4 ft.
II Great - to Princ. (III coupled)
III Swell - full.
Pedal. 16 & 8 ft. (II coupled)

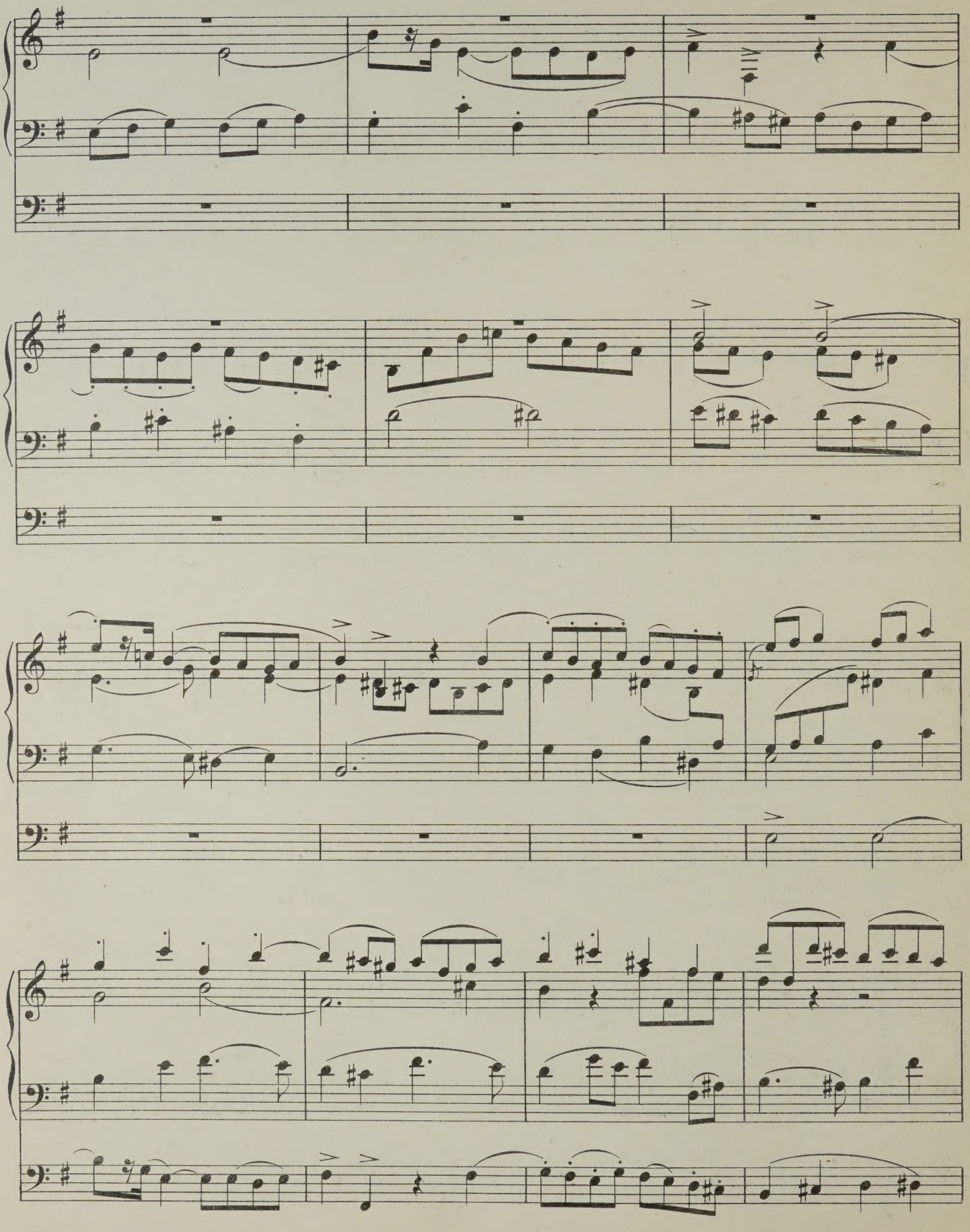
James Lyon, Op. 21. Nº 1.

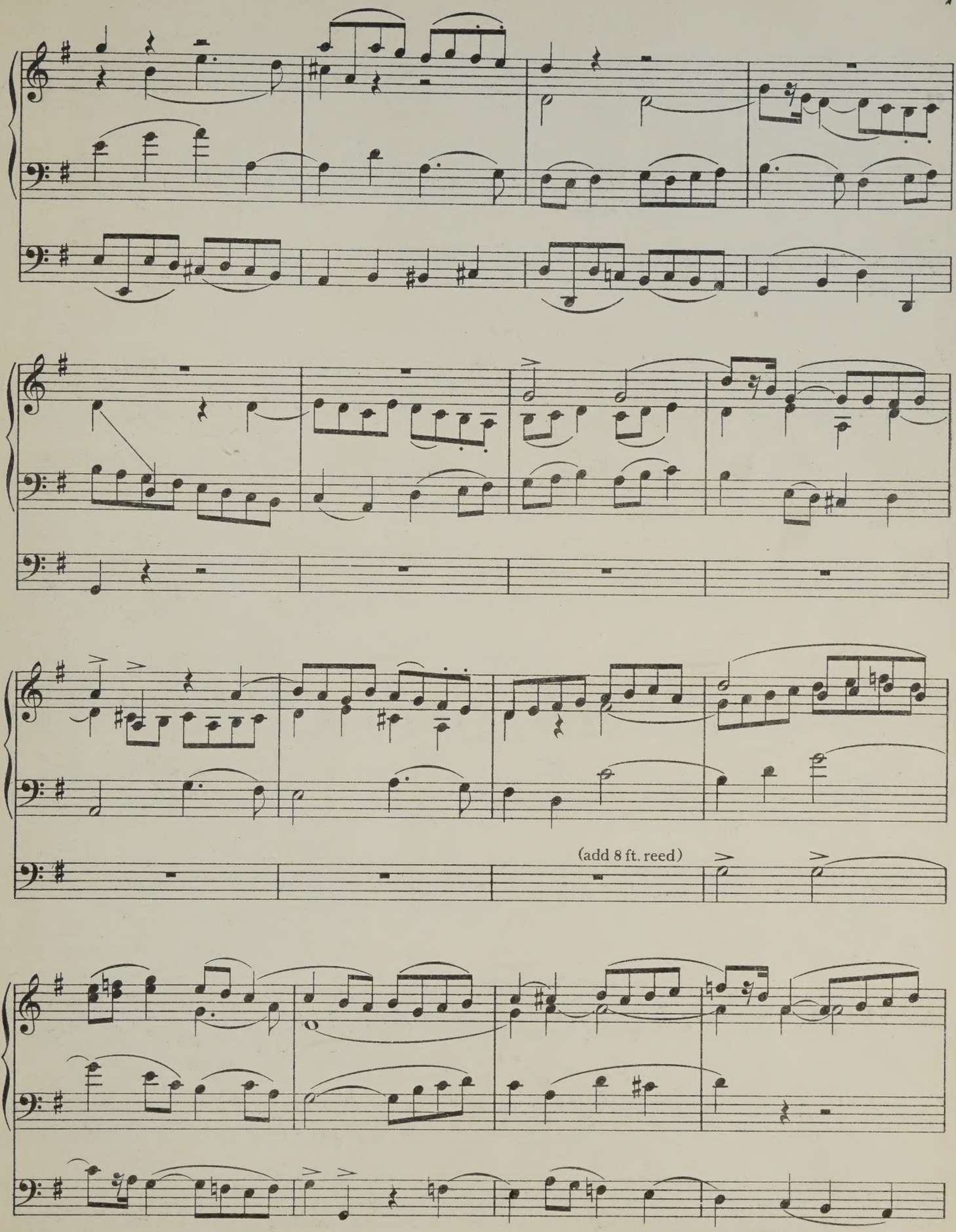


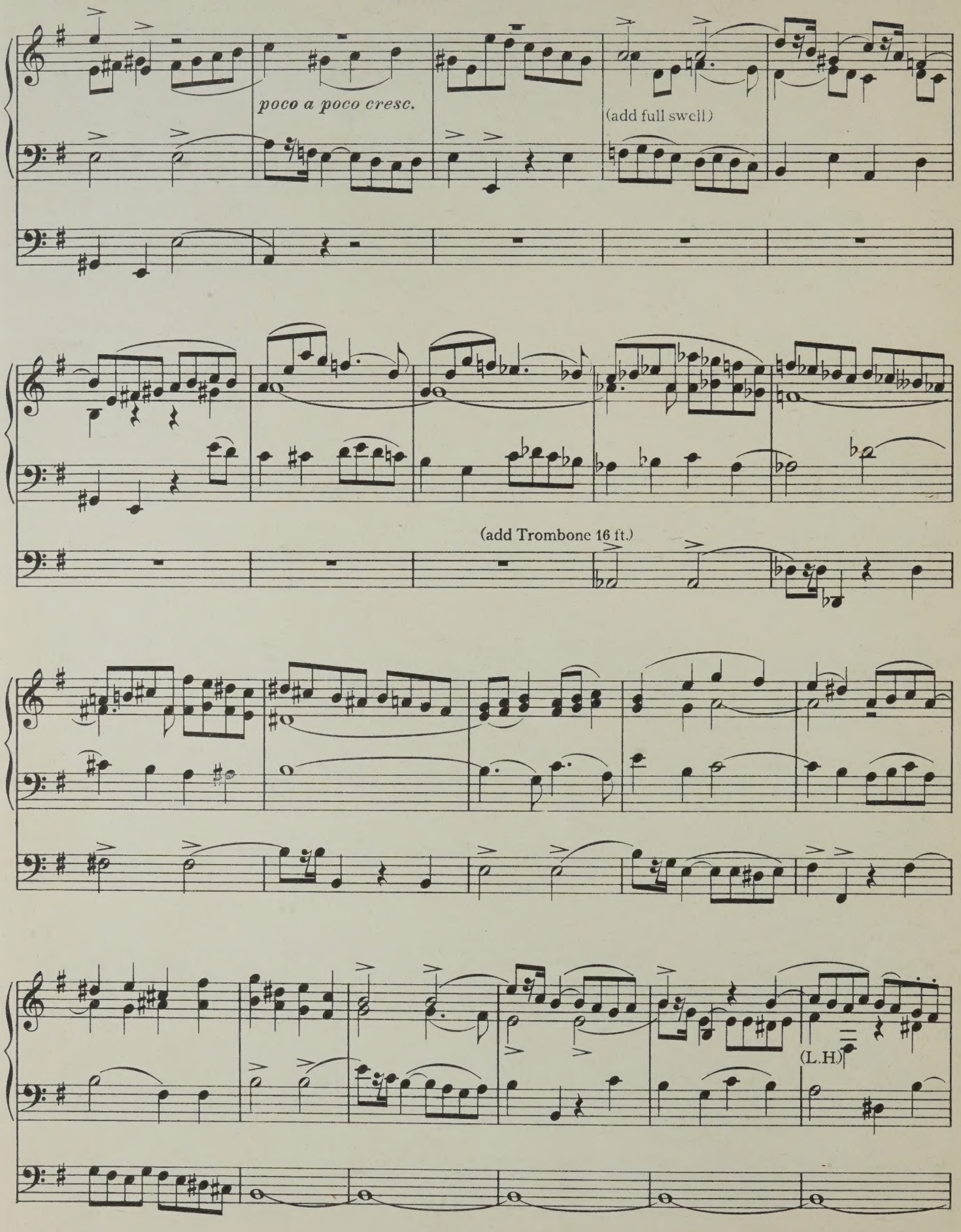

ff
I
III (to Princ.)
I
III
I
III (soft 8 ft. stops)

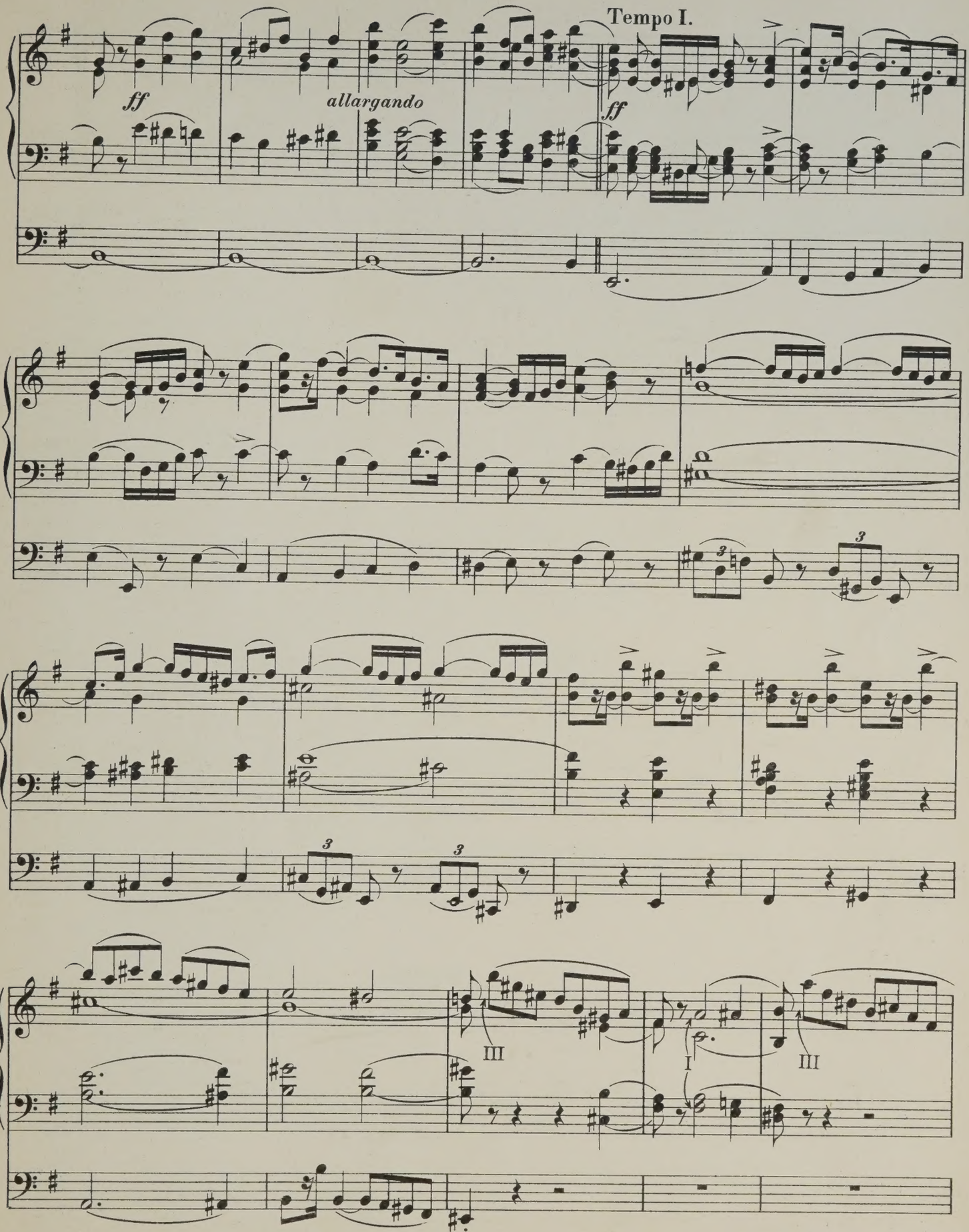

Poco più mosso (♩= 132)
p
soft 16. (III coupled)
cresc.
(to oboe)
II
II (small diapason & Hohl Flute III coupled.)
(II coupled)

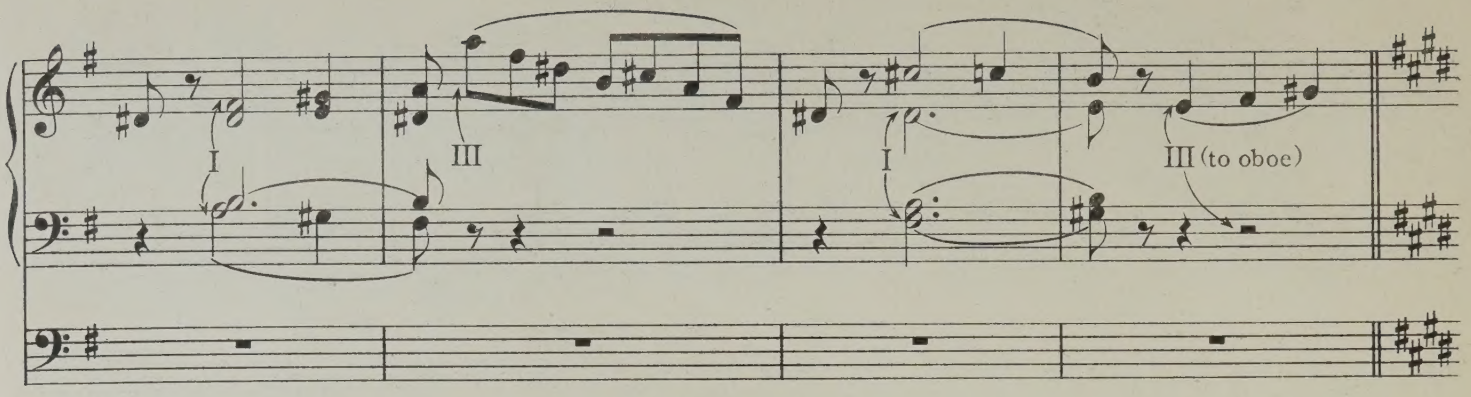

dim.
III
(un coupled)
cresc.
marcato
II (to princ.)
(add to Ped.)

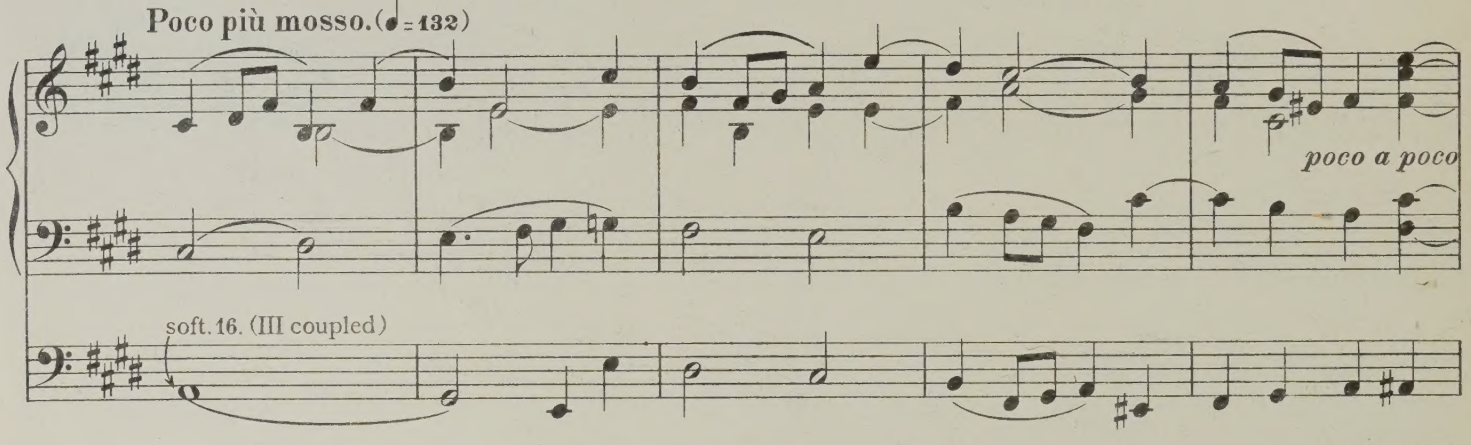


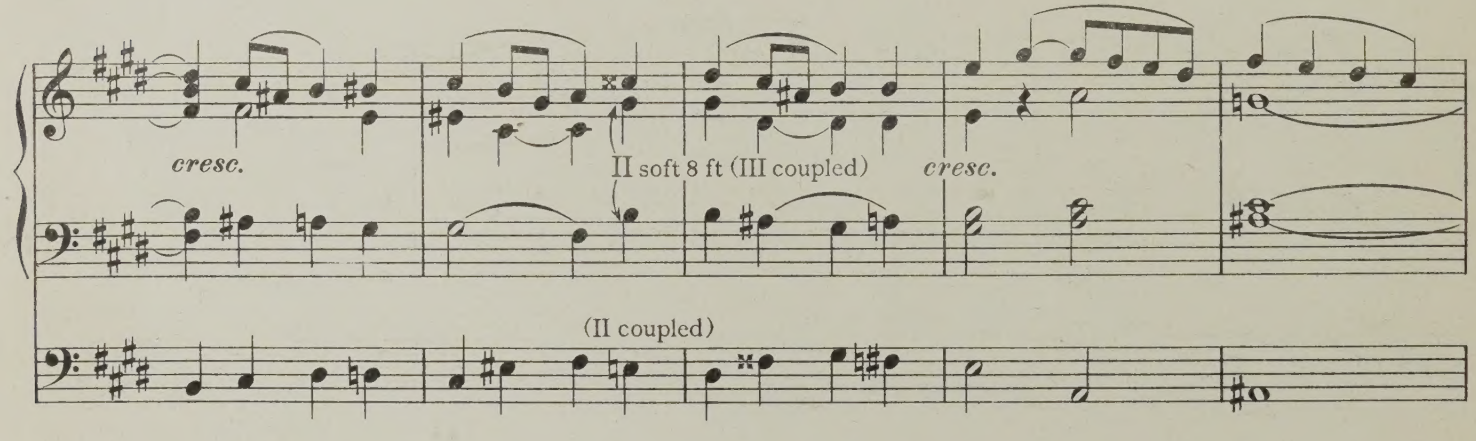

(add 8 ft. reed)

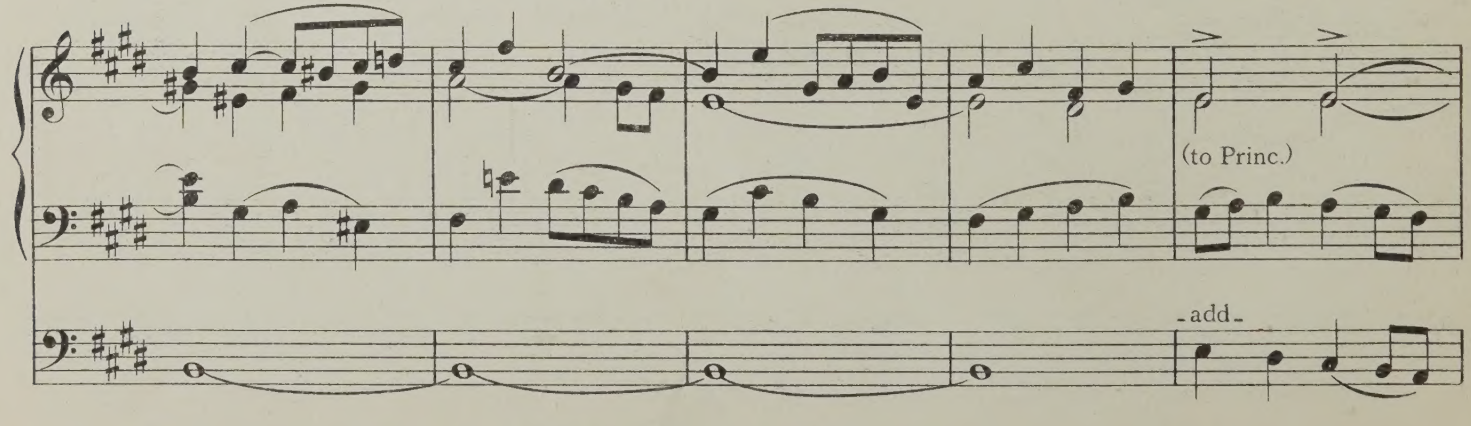

poco a poco cresc.
(add full swell)
(add Trombone 16 ft.)
(L.H.)

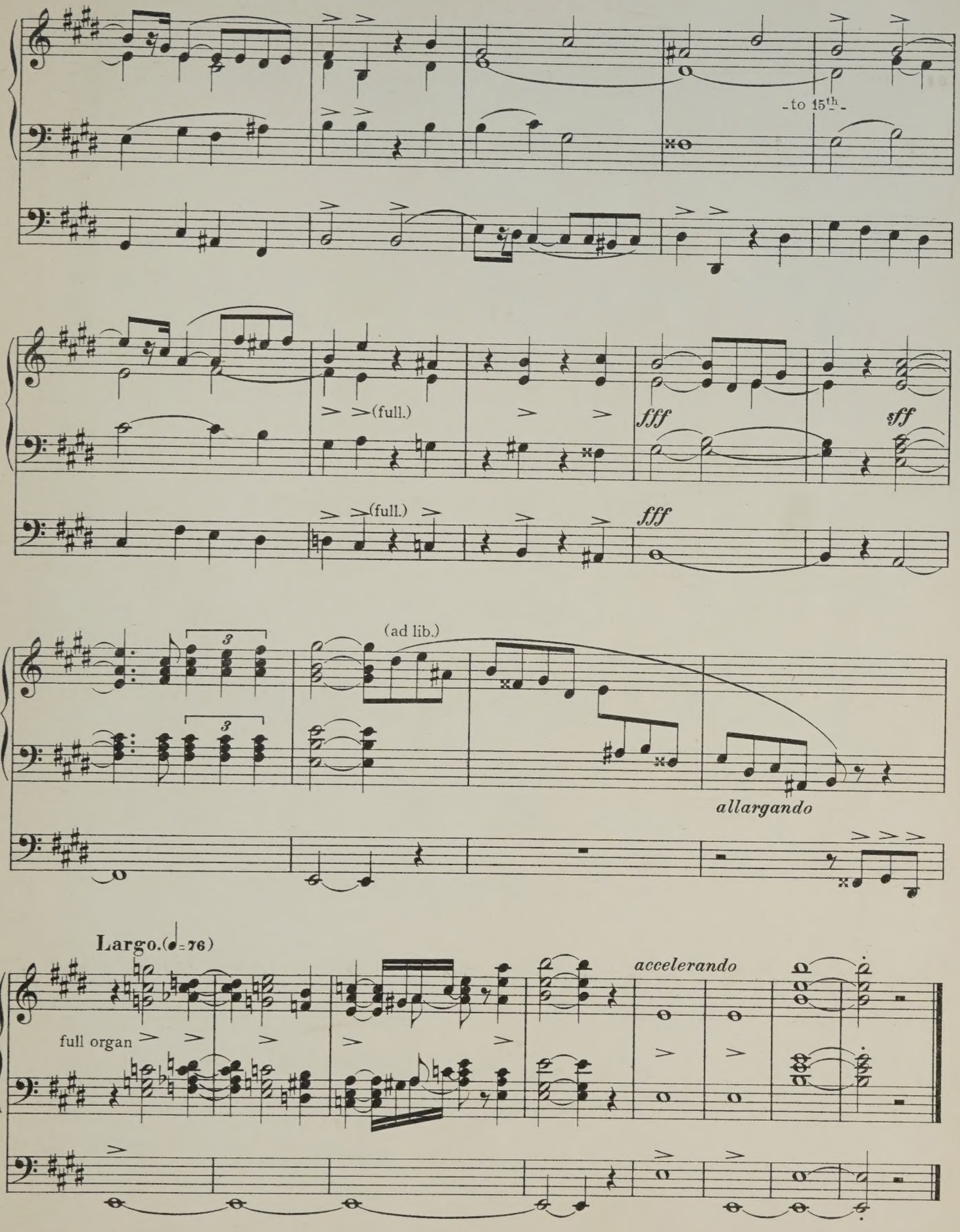

Tempo I.
ff
allargando
ff
III
I
III


I
III
I
III (to oboe)


Poco più mosso. (♩ = 132)
poco a poco
soft. 16. (III coupled)


cresc.
II soft 8 ft (III coupled)
cresc.
(II coupled)


(to Princ.)
- add -



Warwick
August 1906.

Herrn Charles Marie Widor

freundlichst gewidmet

Orgel-Sonate

(Nr. 1 in D moll)

von

Bernard Ramsey

Pr. 4 M.

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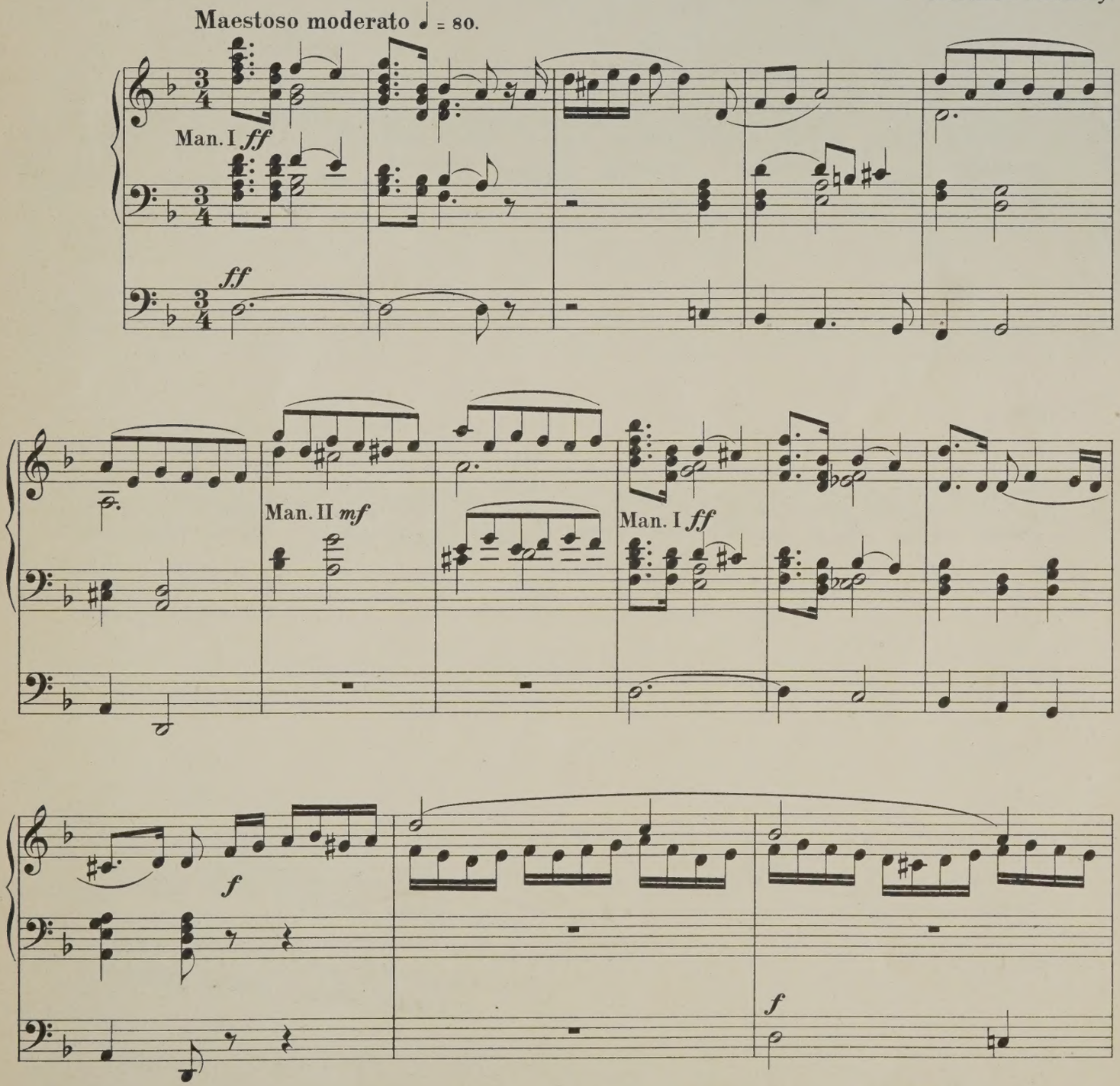
Orgel-Sonate No. 1.

I.

Bernard Ramsey.



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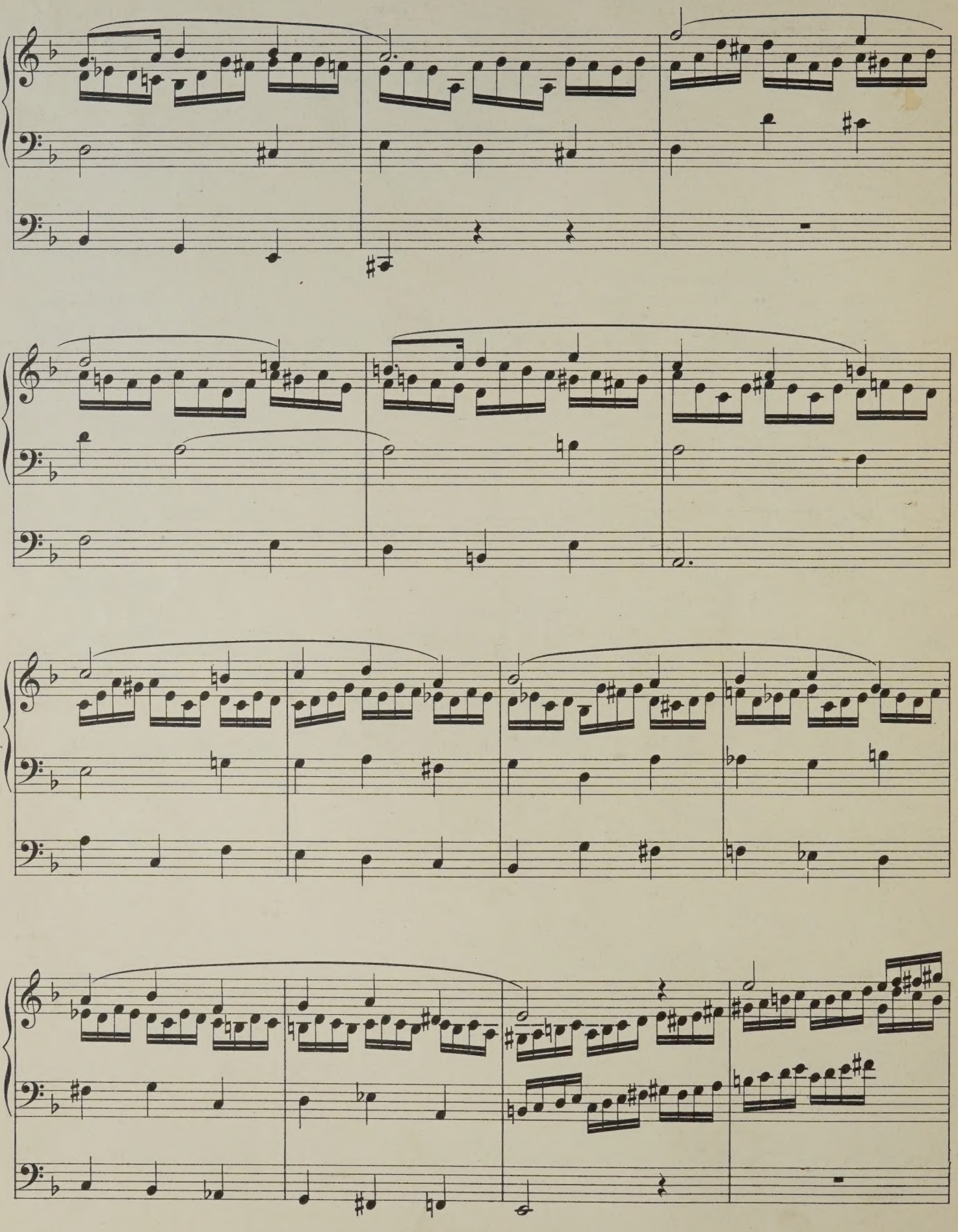

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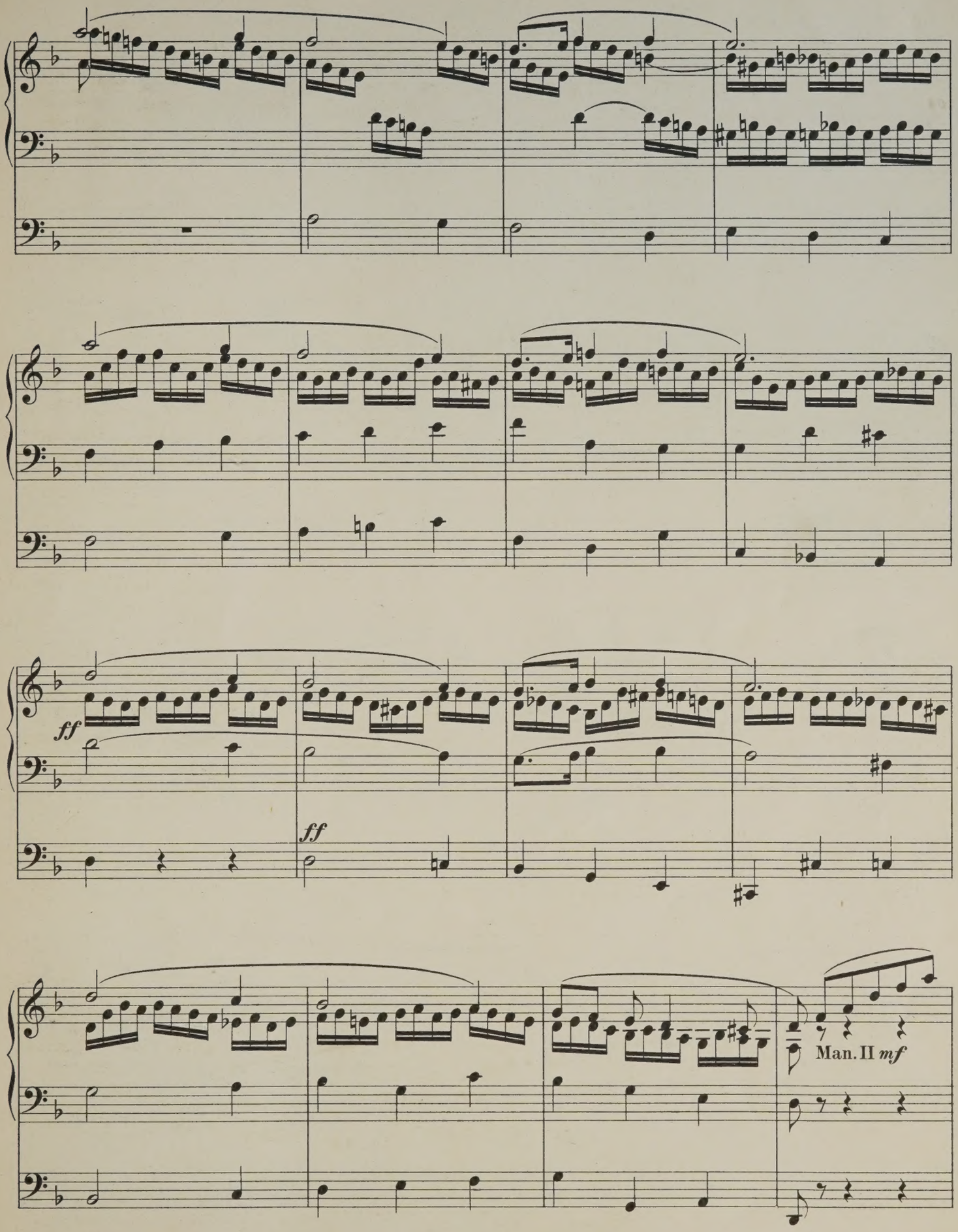

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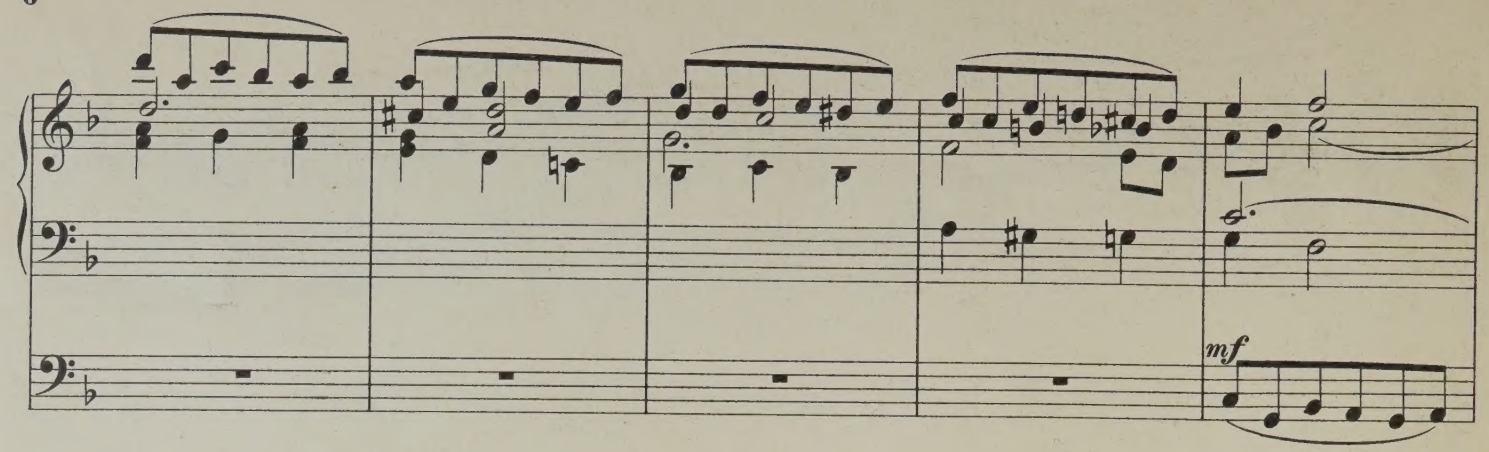

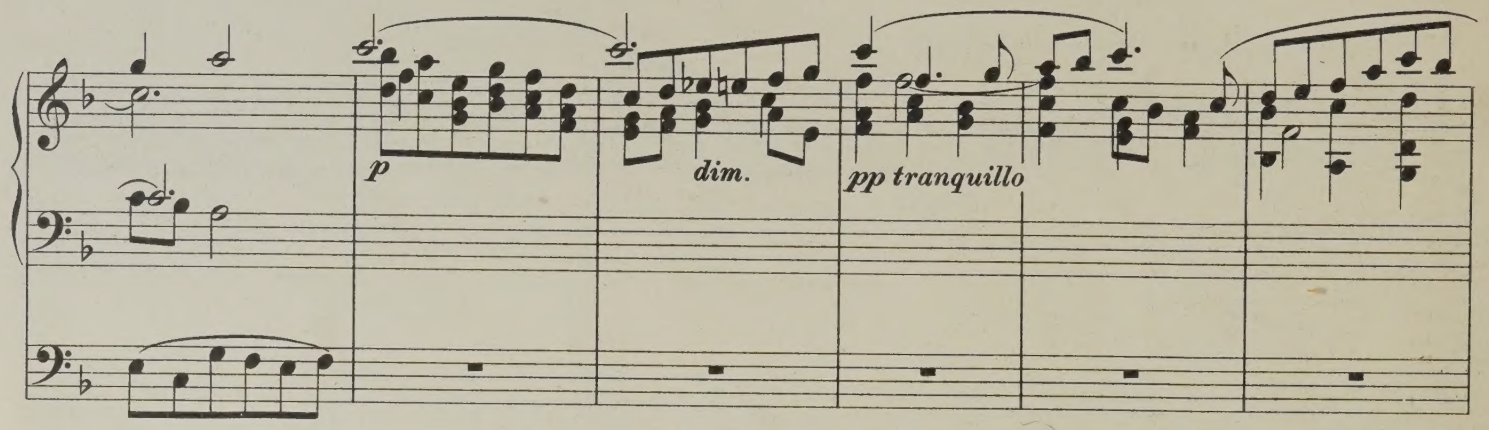

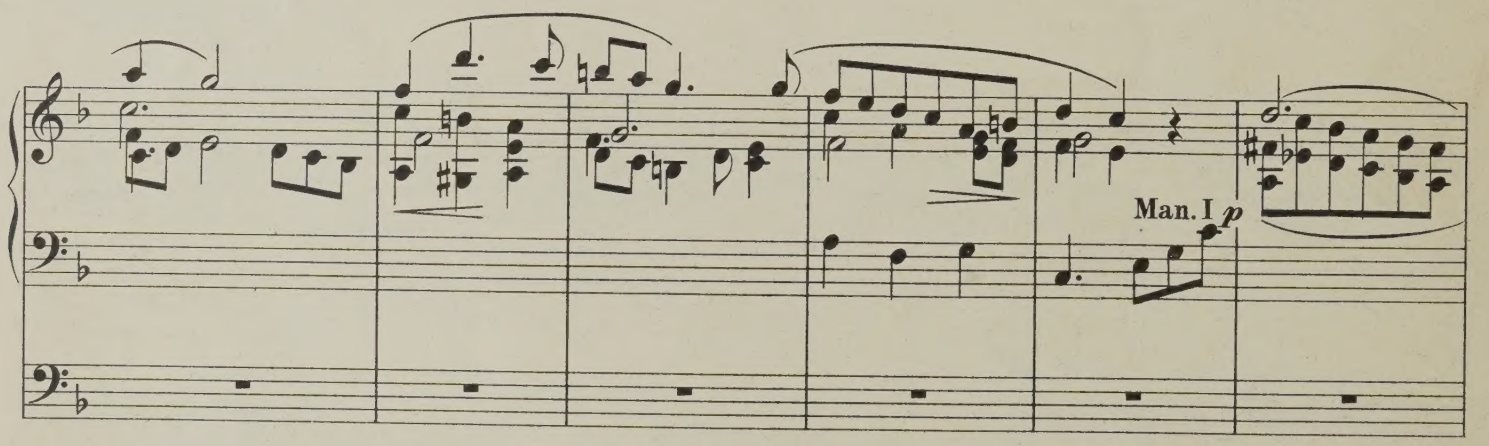

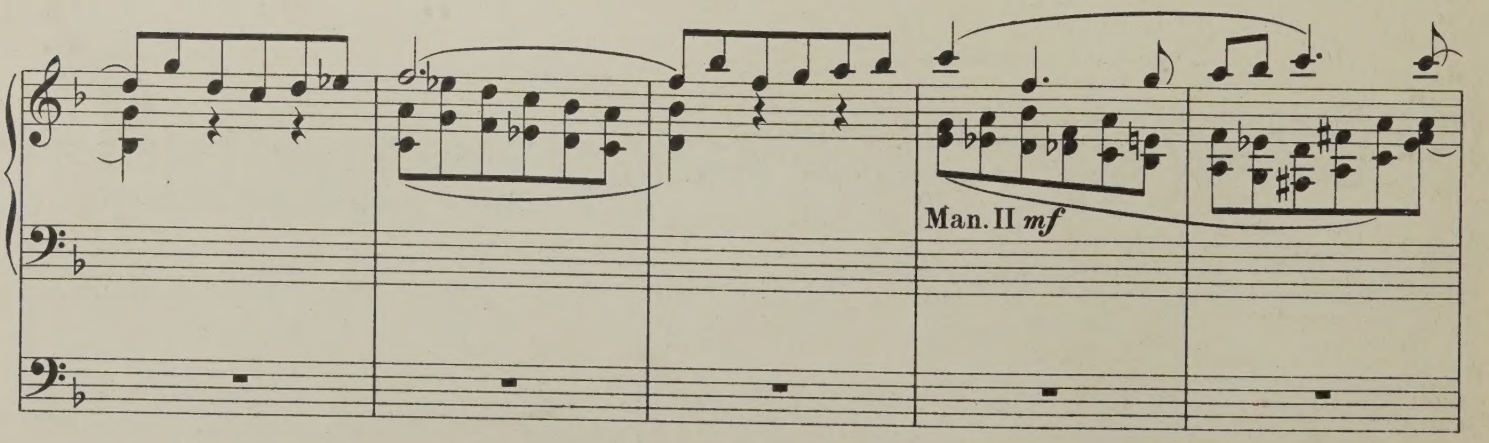

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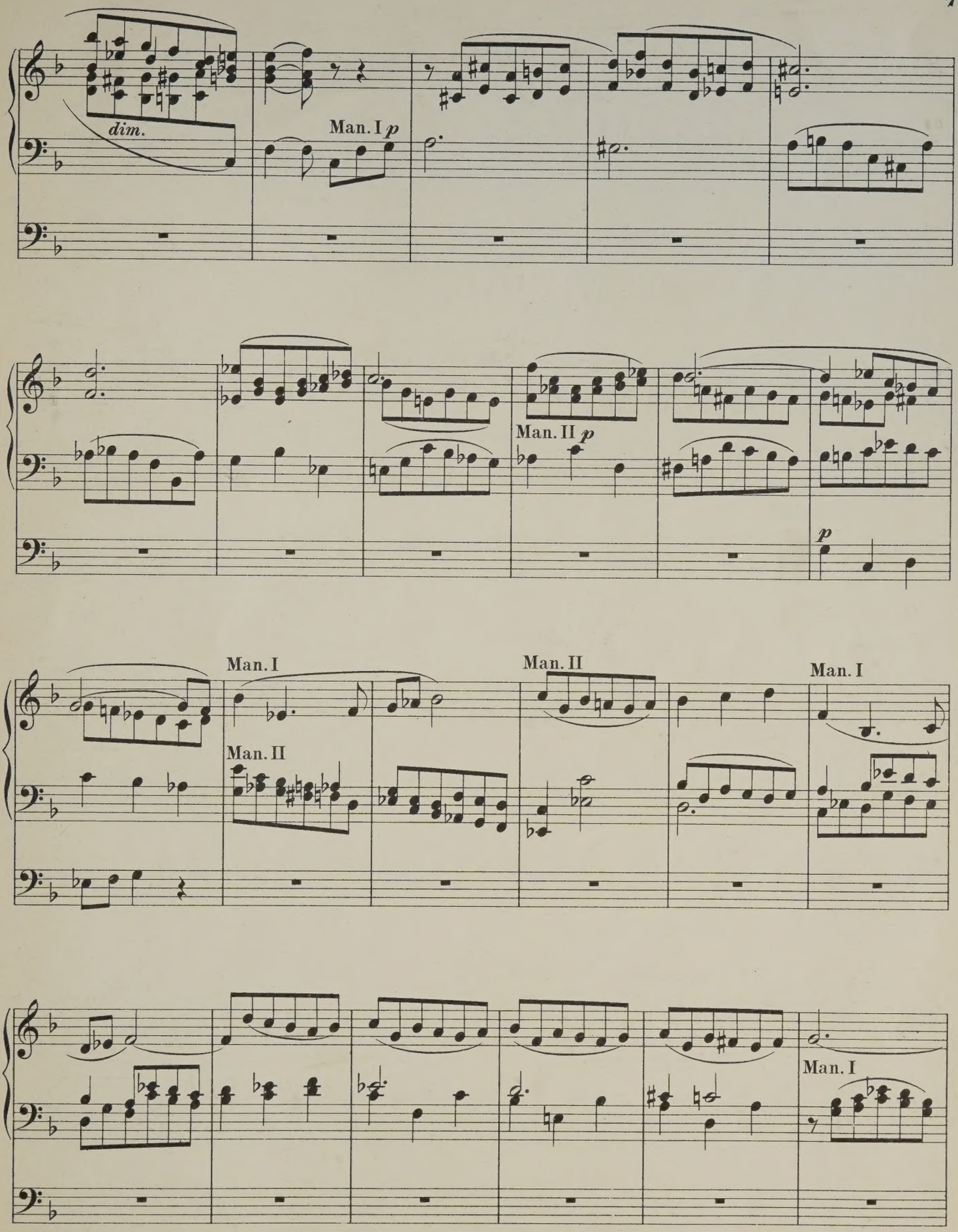

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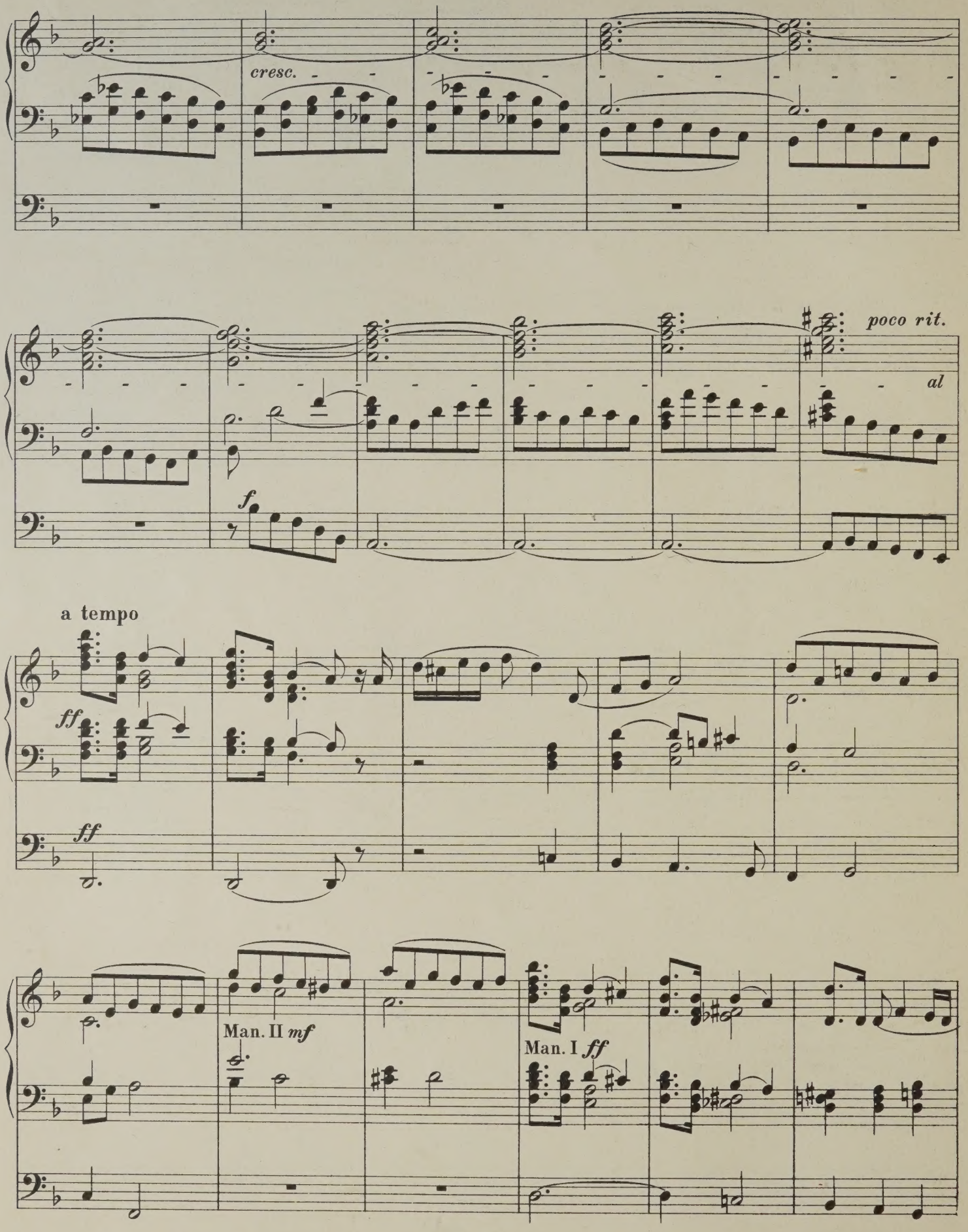
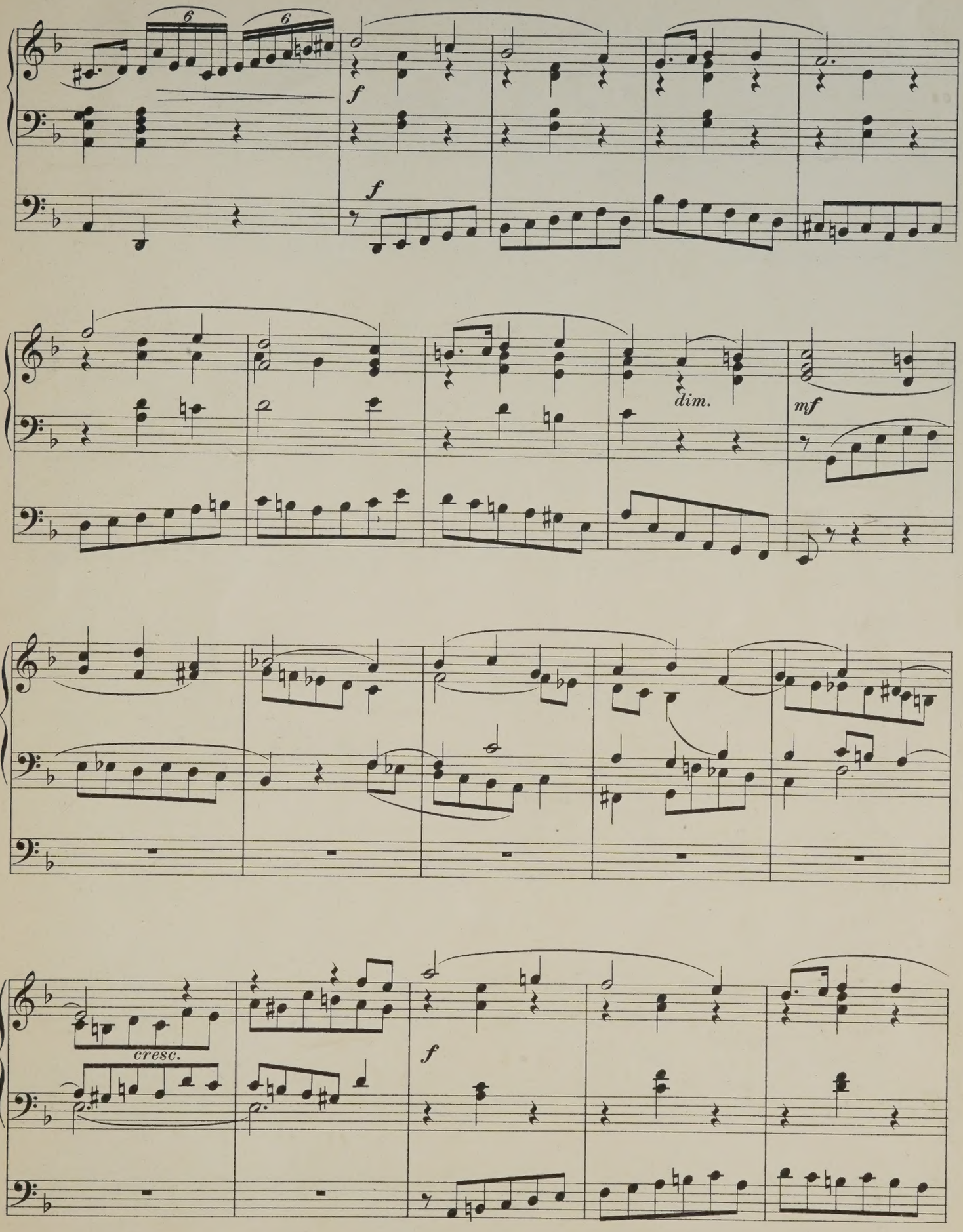
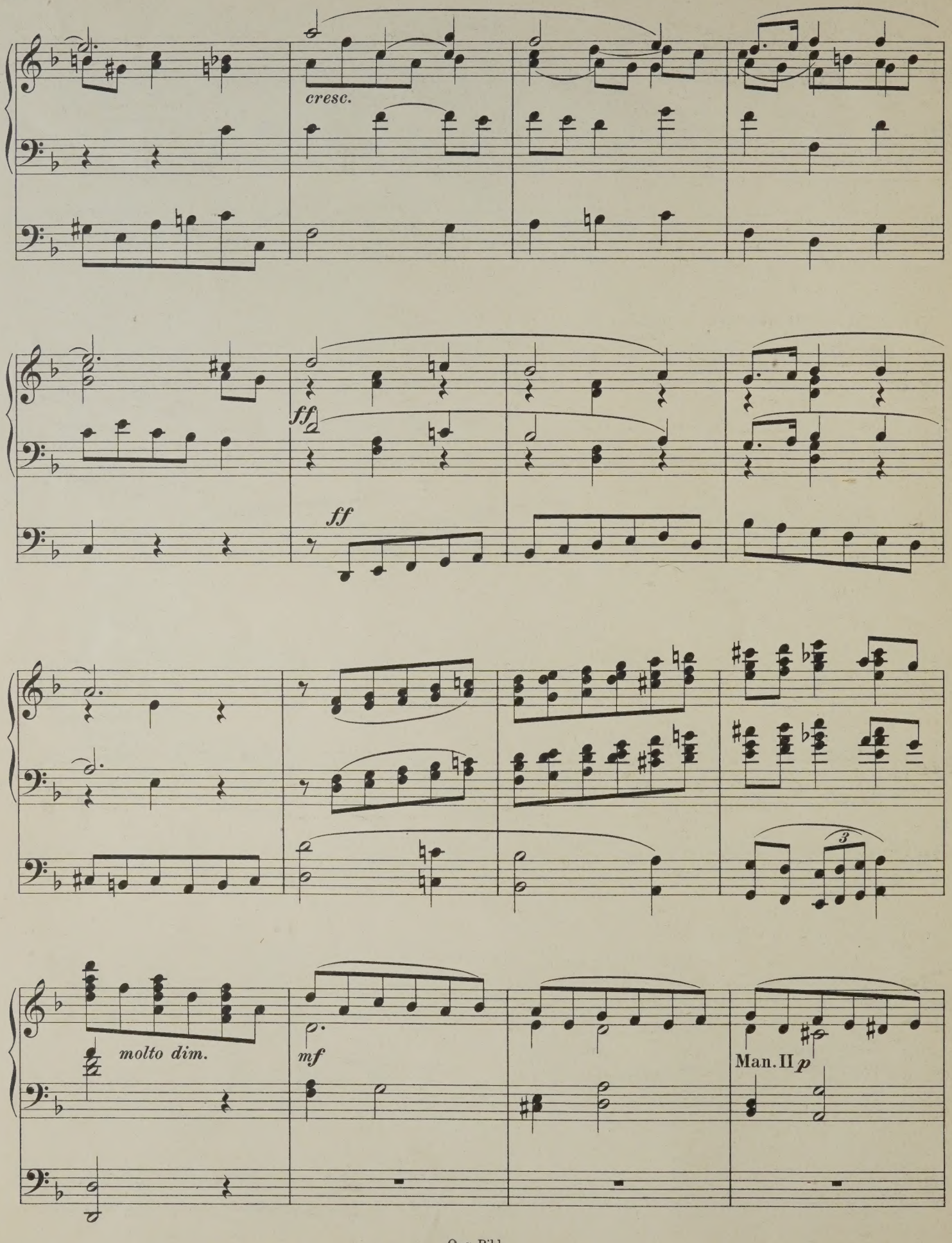
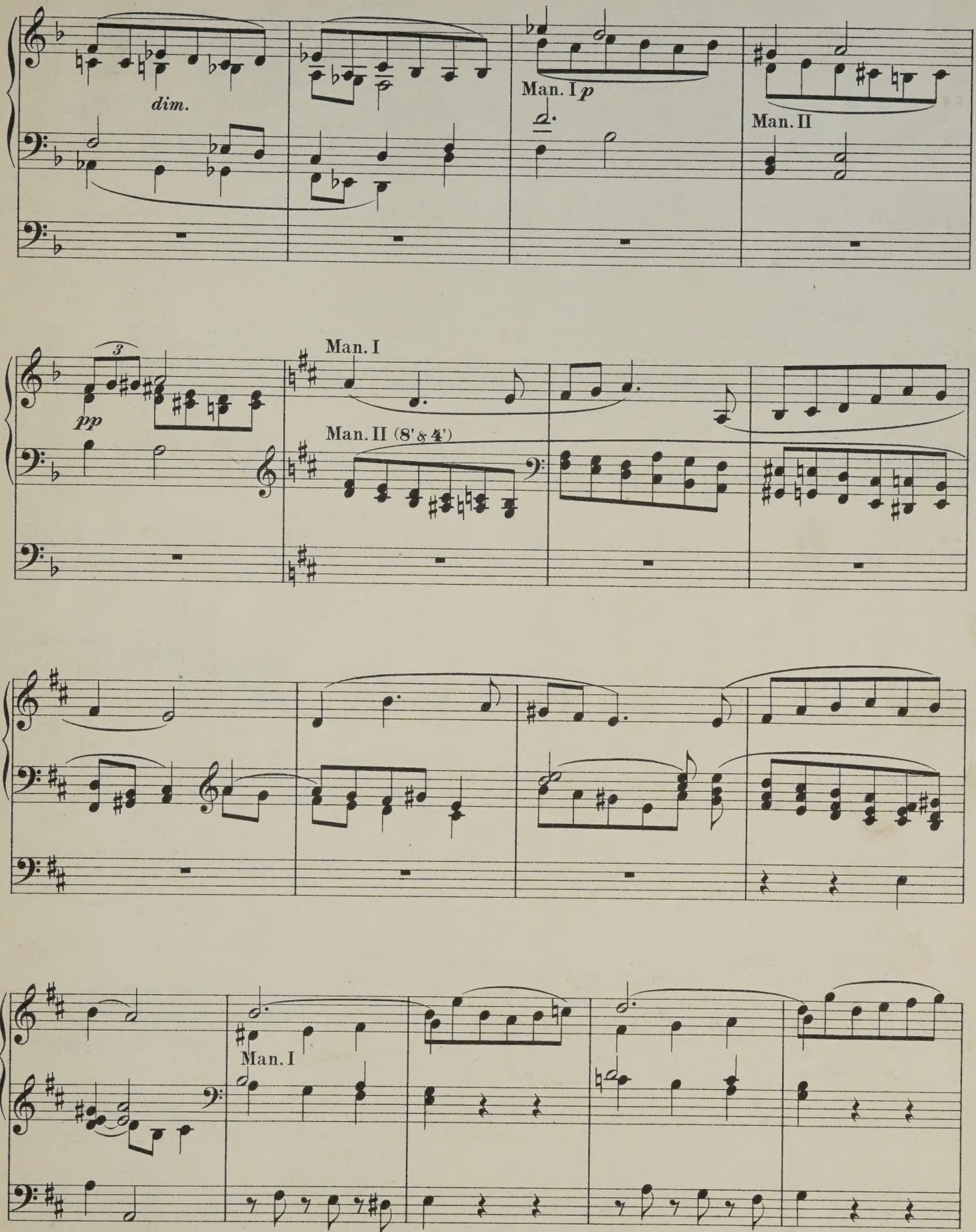
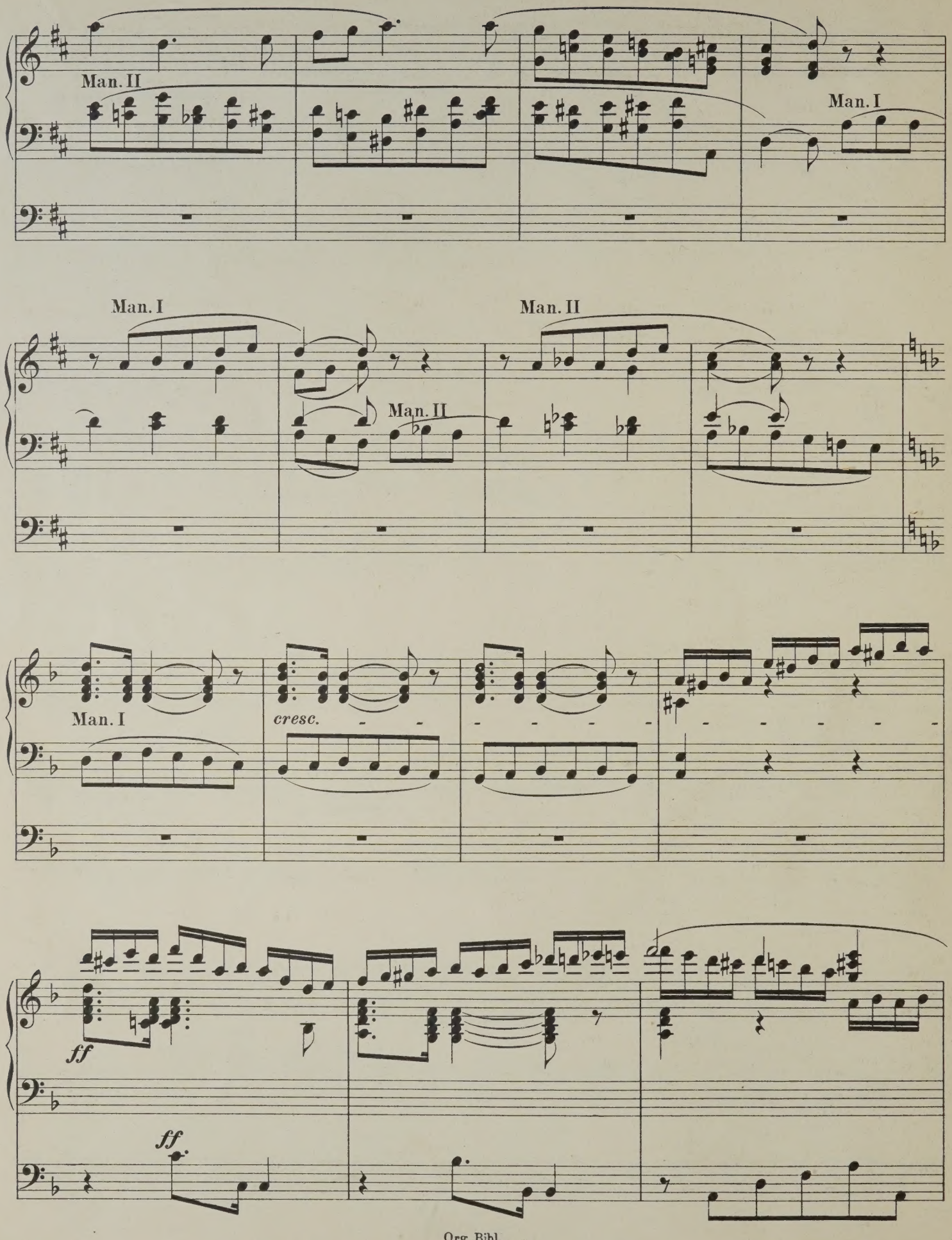

cresc.
poco rit.
al
a tempo
ff
ff
f
Man. II mf
Man. I ff


6
6
f
f
dim.
mf
cresc.
f


cresc.
ff
ff
molto dim.
mf
Man. II p


dim.
Man. I p
Man. II
3
pp
Man. I
Man. II (8' & 4')
Man. I



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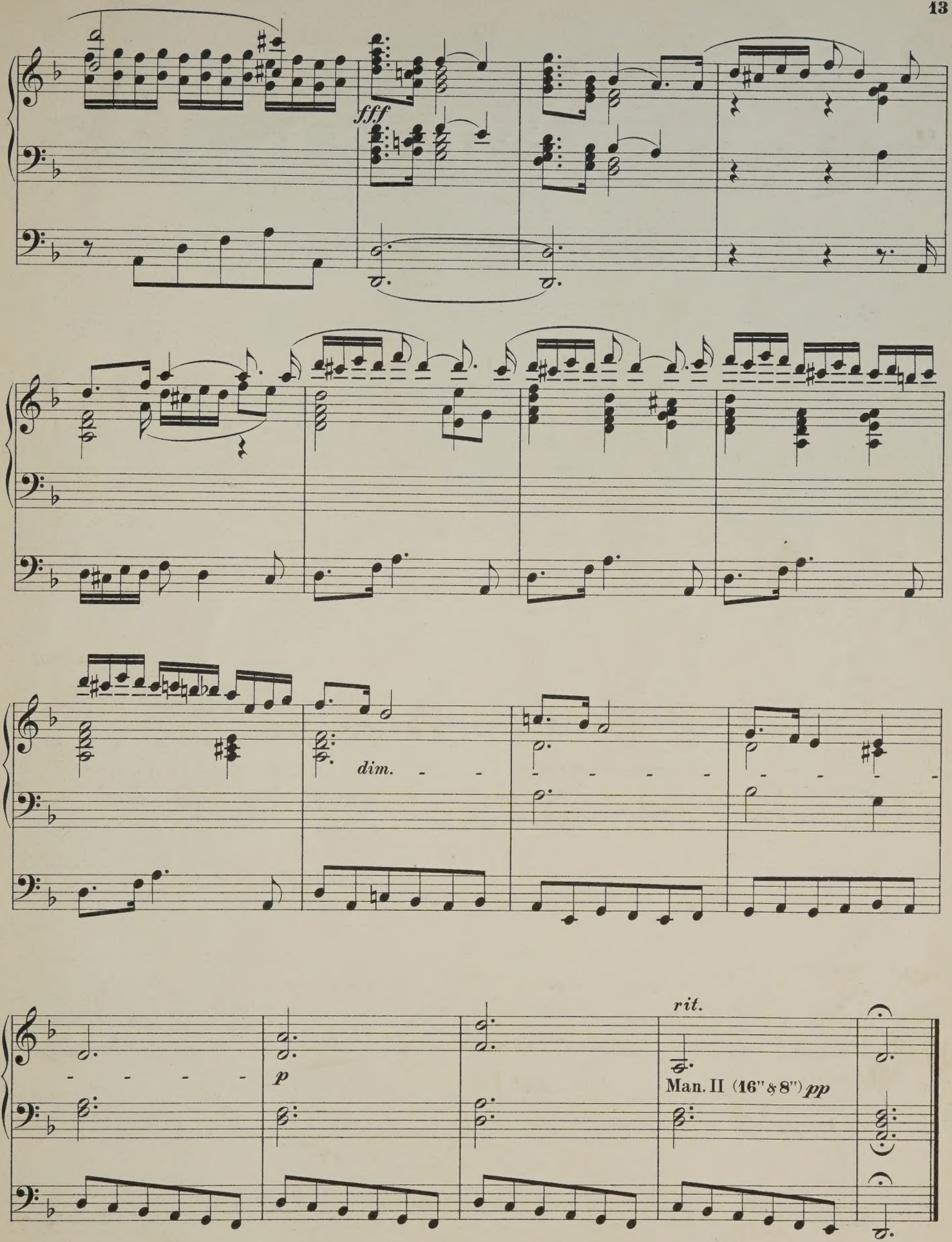
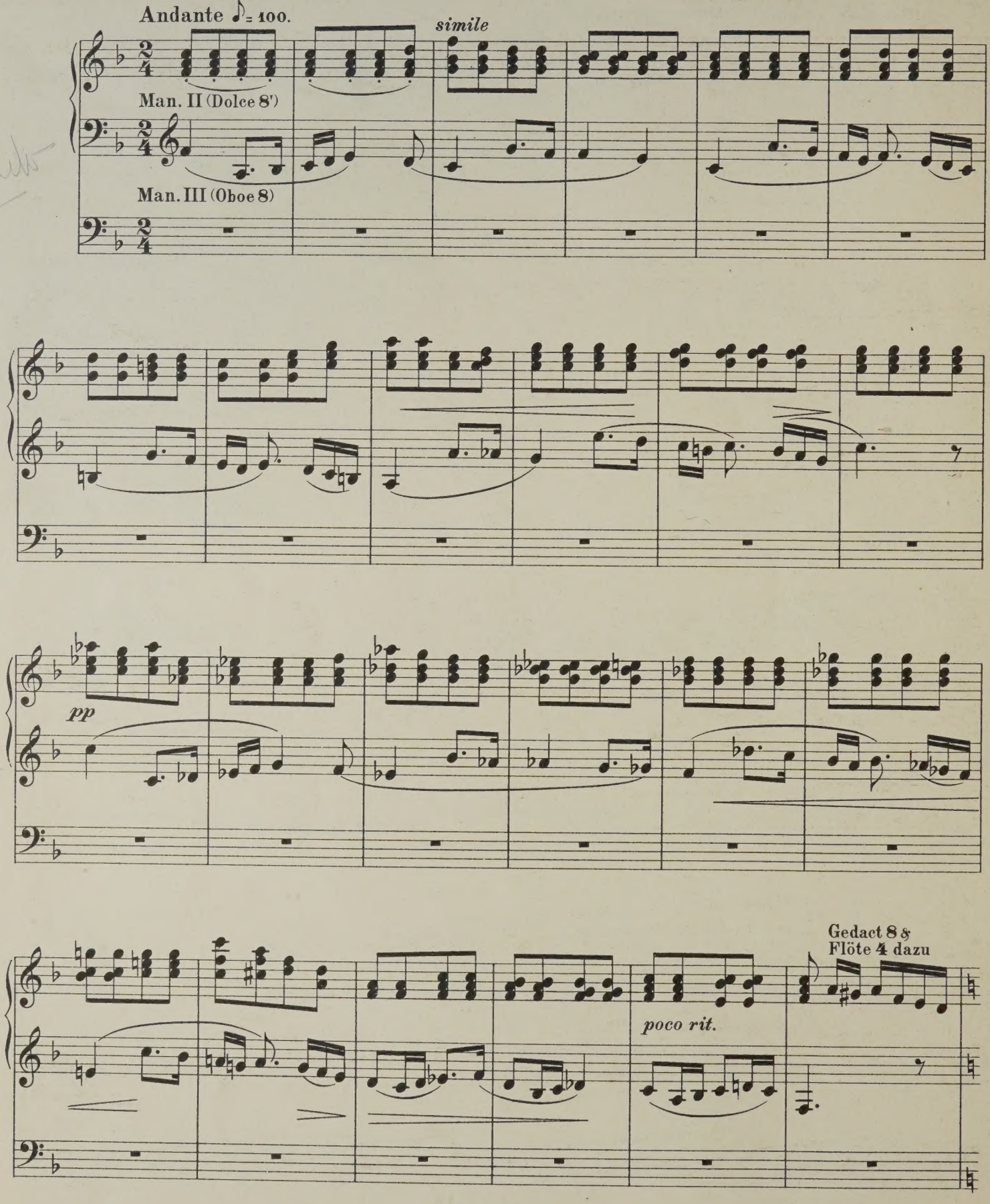
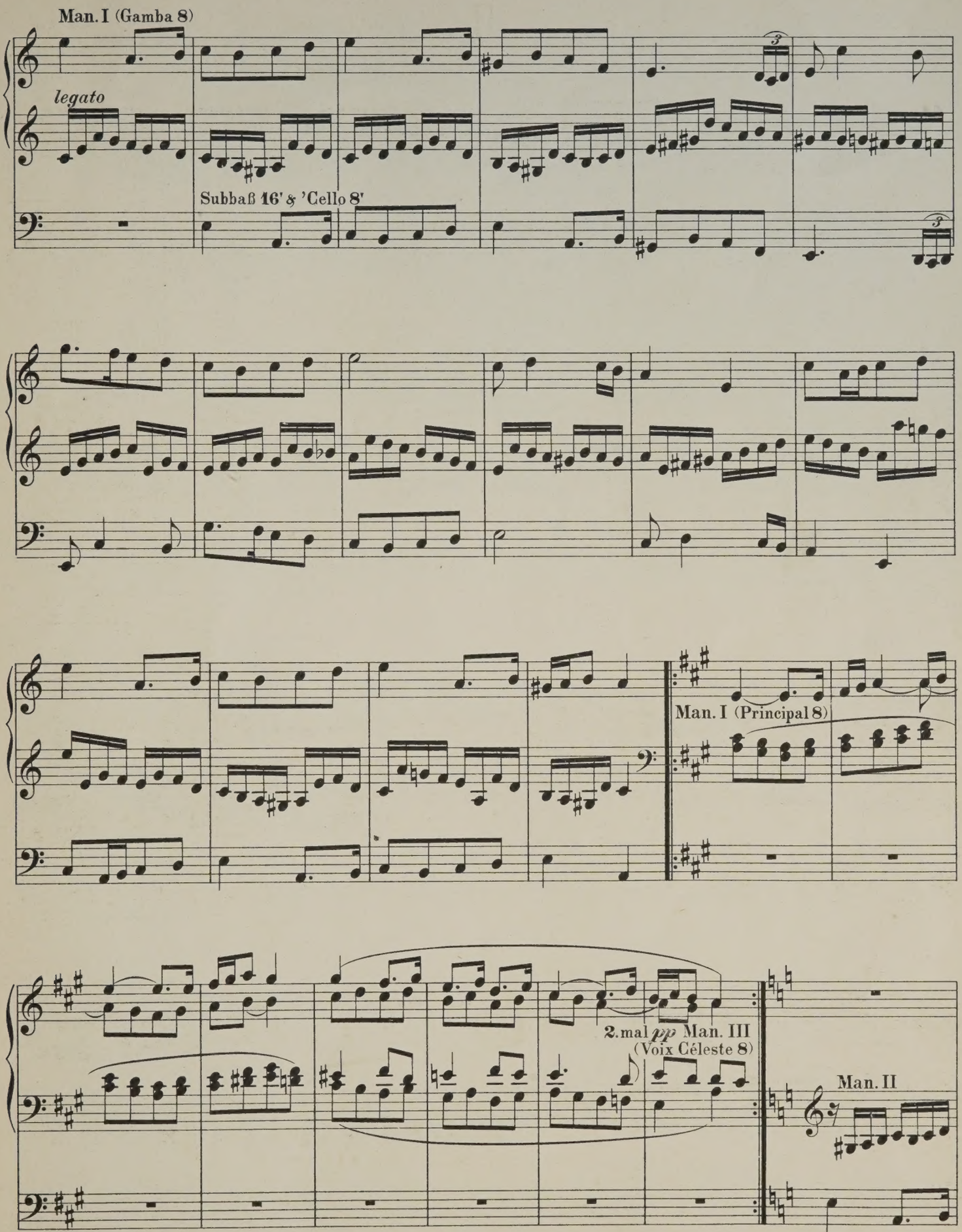
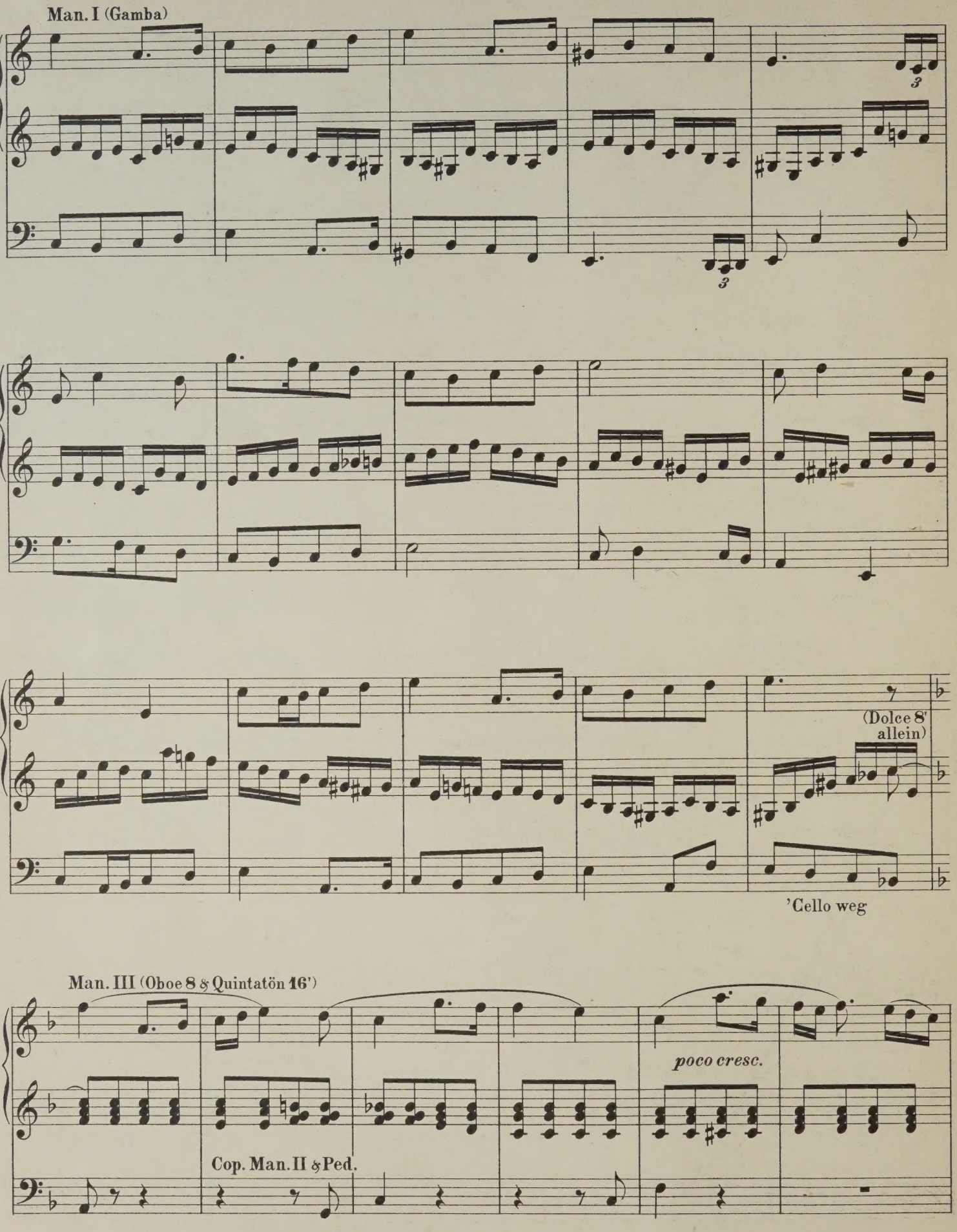
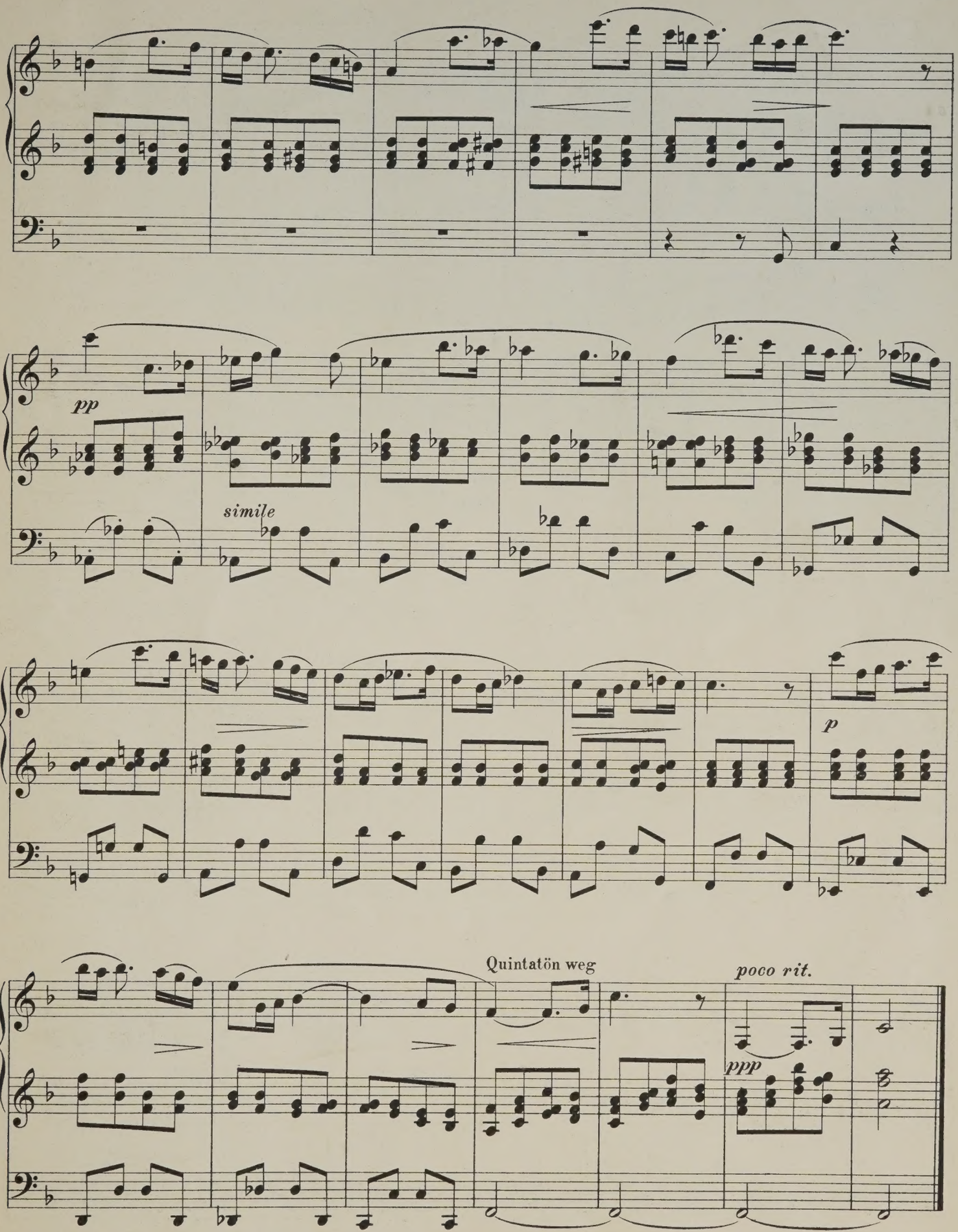

fff
dim.
rit.
p
Man. II (16" & 8") pp

II.


Andante ♪= 100.
simile
Man. II (Dolce 8')
Man. III (Oboe 8)
pp
poco rit.
Gedact 8 &
Flöte 4 dazu


Man. I (Gamba 8)
legato
Subbaß 16' & 'Cello 8'
Man. I (Principal 8)
2. mal pp Man. III
(Voix Céleste 8)
Man. II


Man. I (Gamba)
3
3
(Dolce 8' allein)
'Cello weg
Man. III (Oboe 8 & Quintatön 16')
poco cresc.
Cop. Man. II & Ped.



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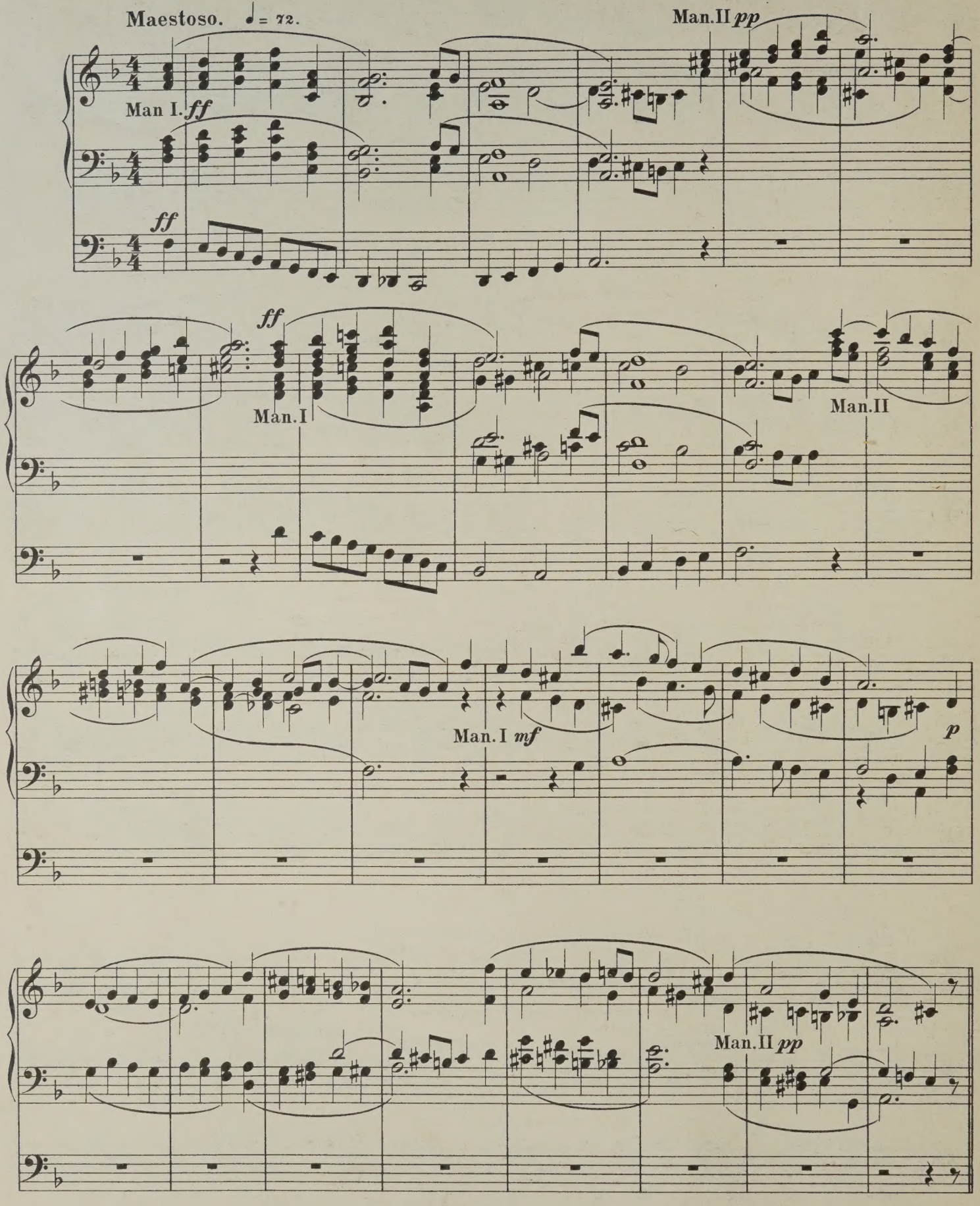
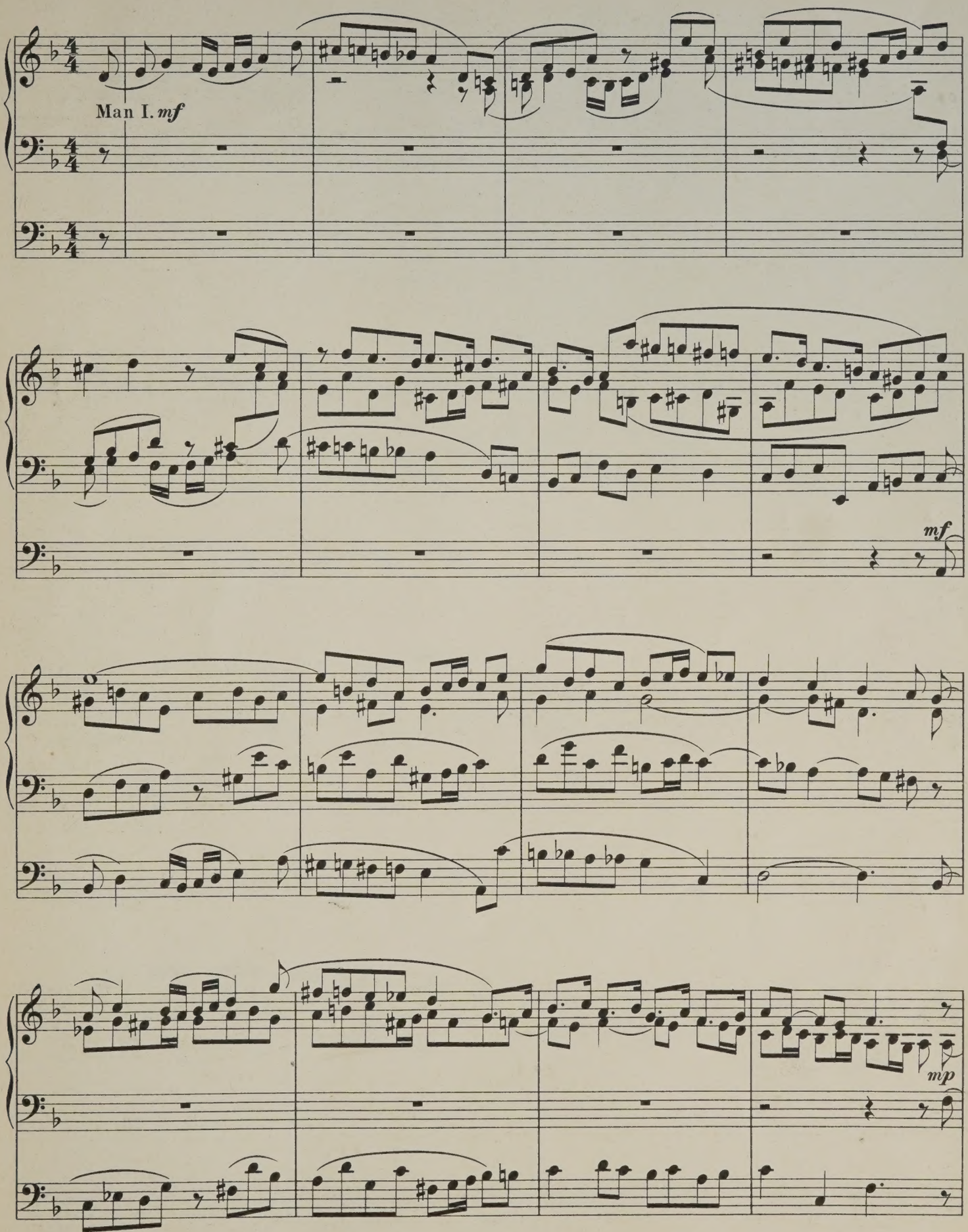
III.


Maestoso. ♩ = 72.
Man I. ff
ff
Man.II pp
ff
Man.I
Man.II
Man.I mf
p
Man.II pp



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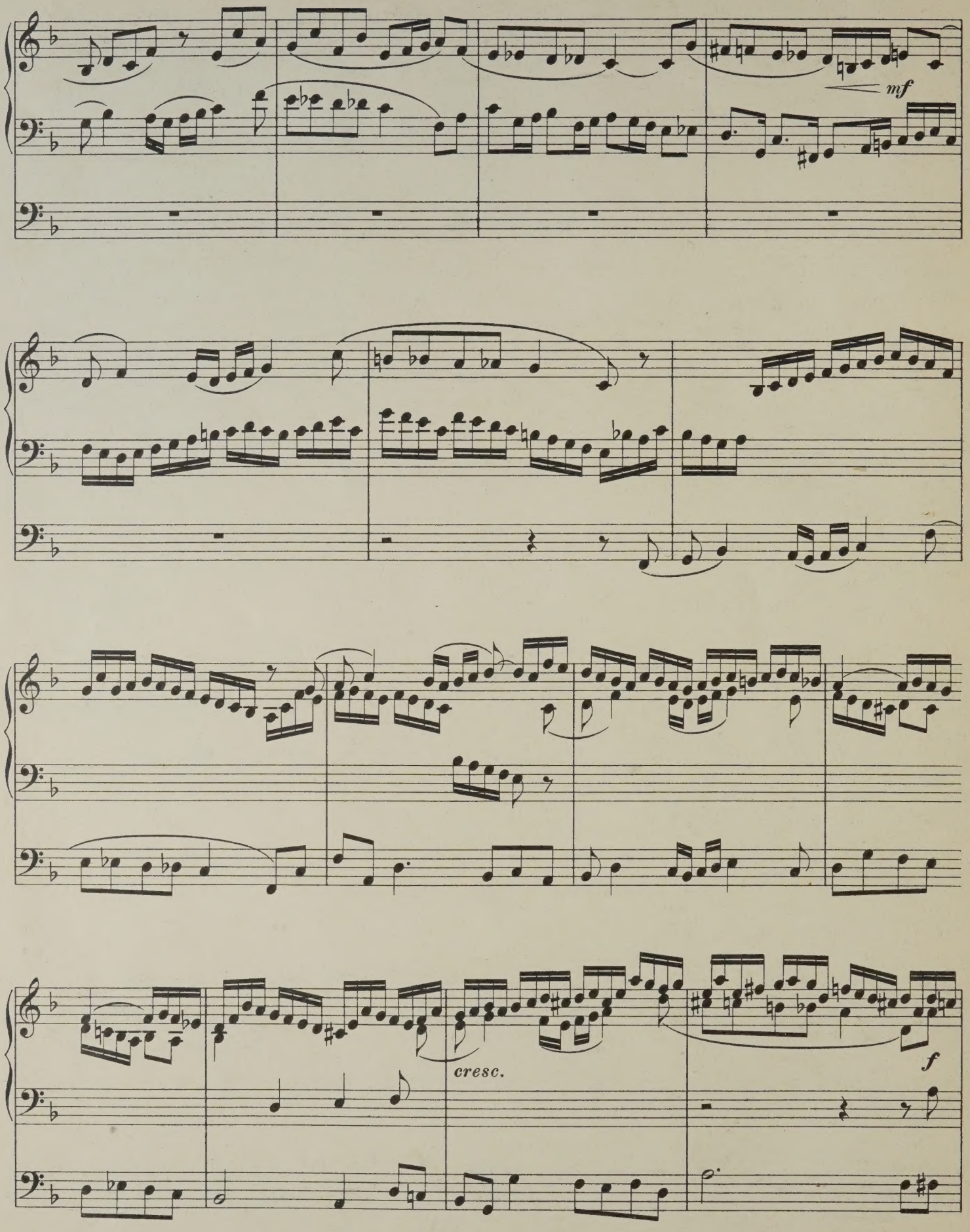
Steady



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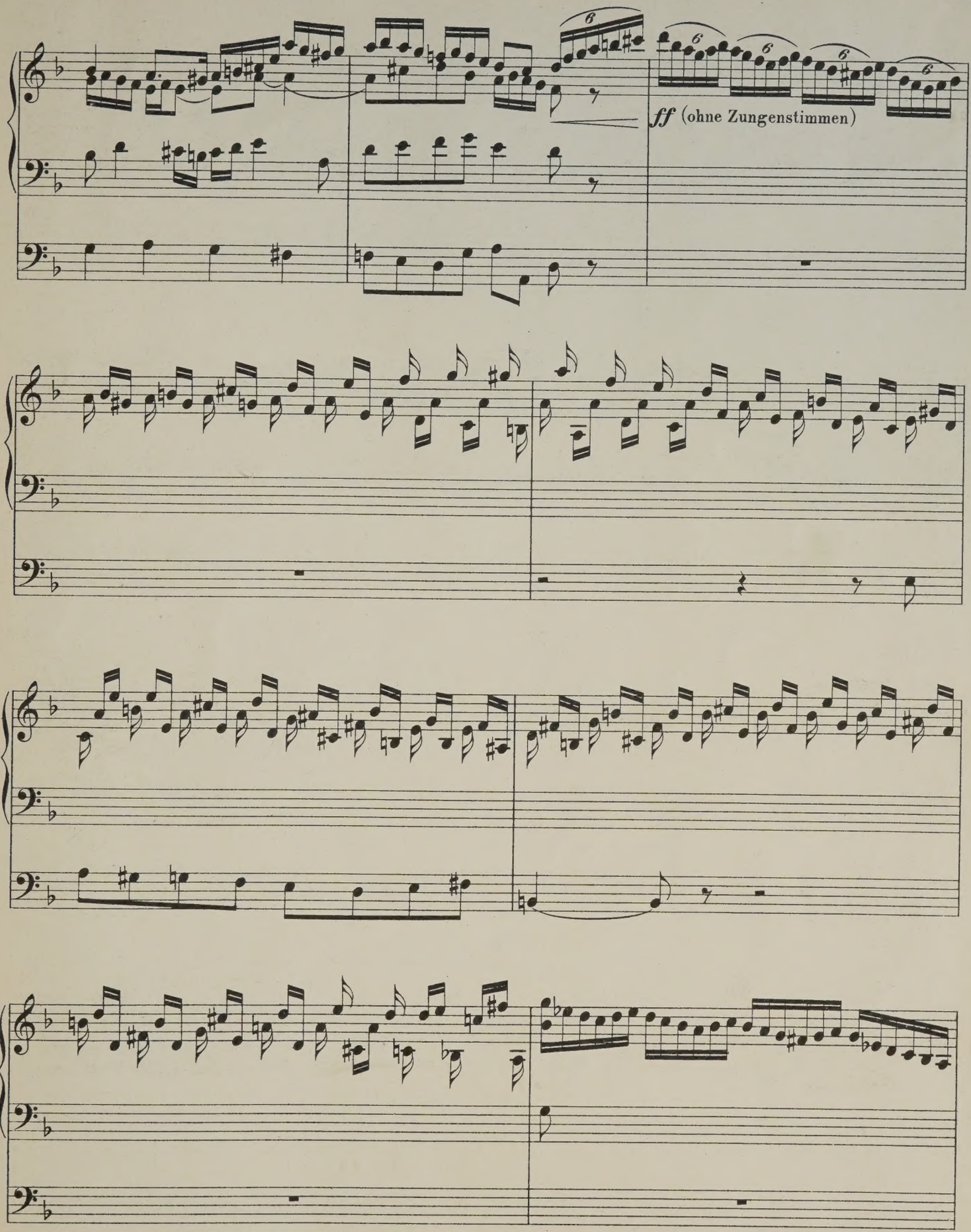
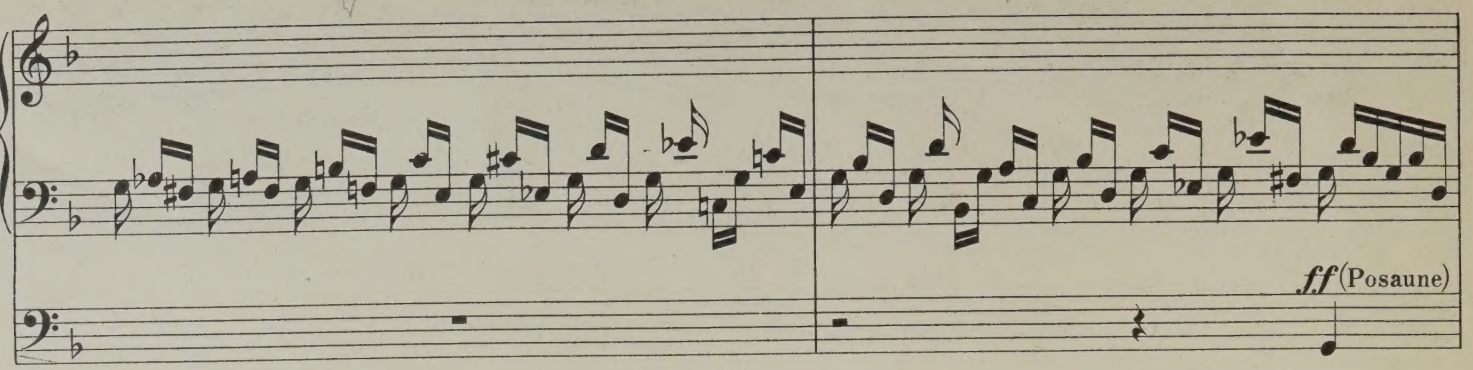
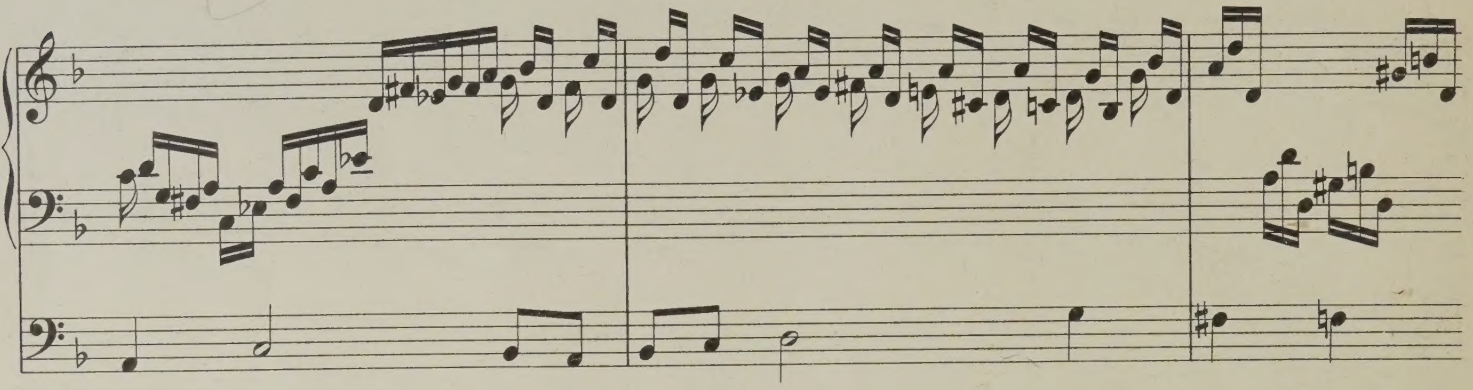
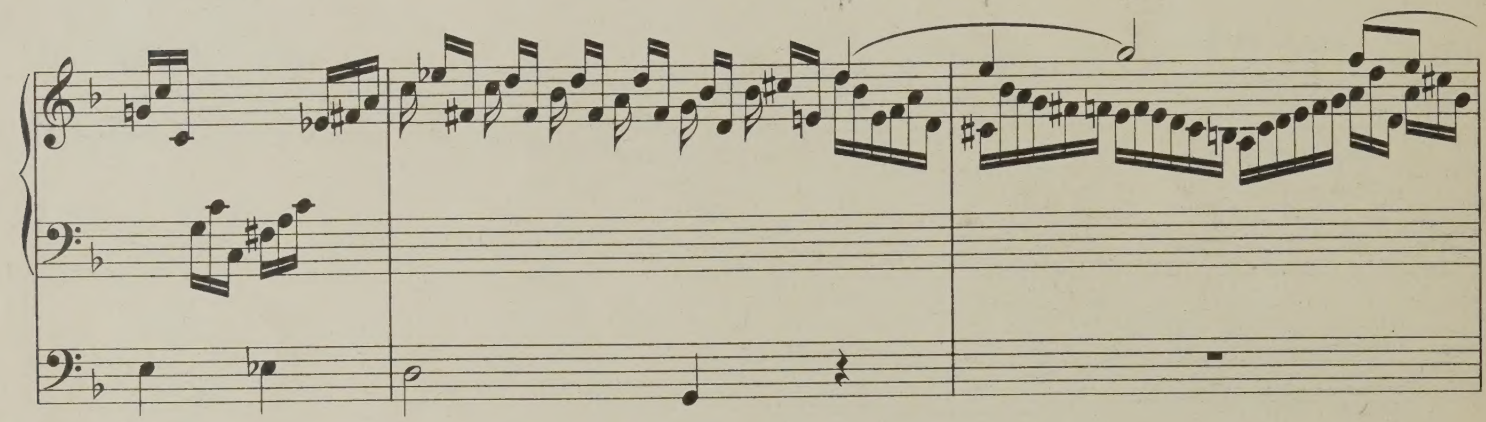
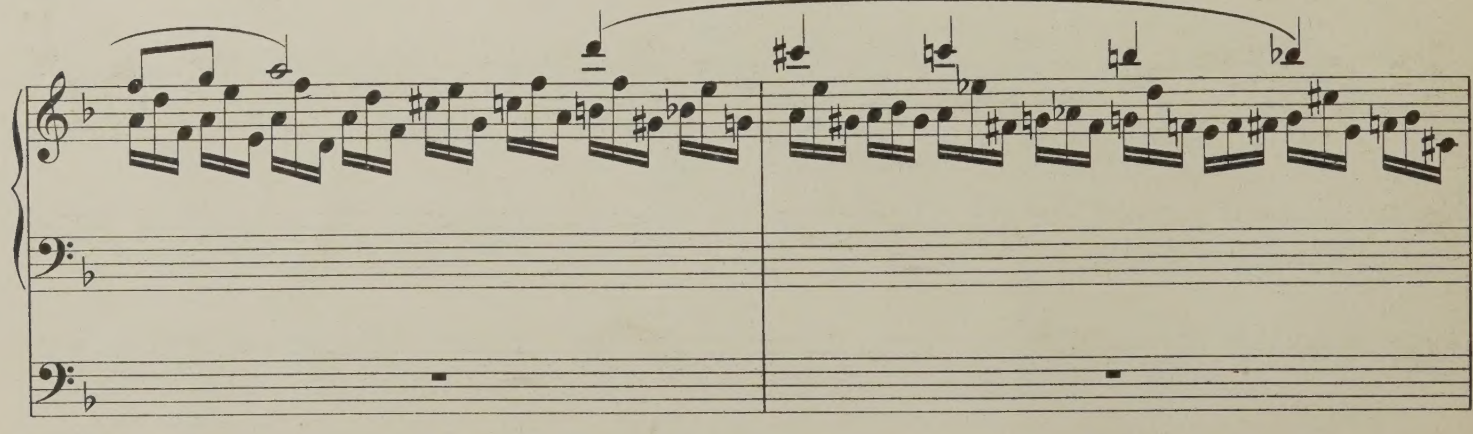
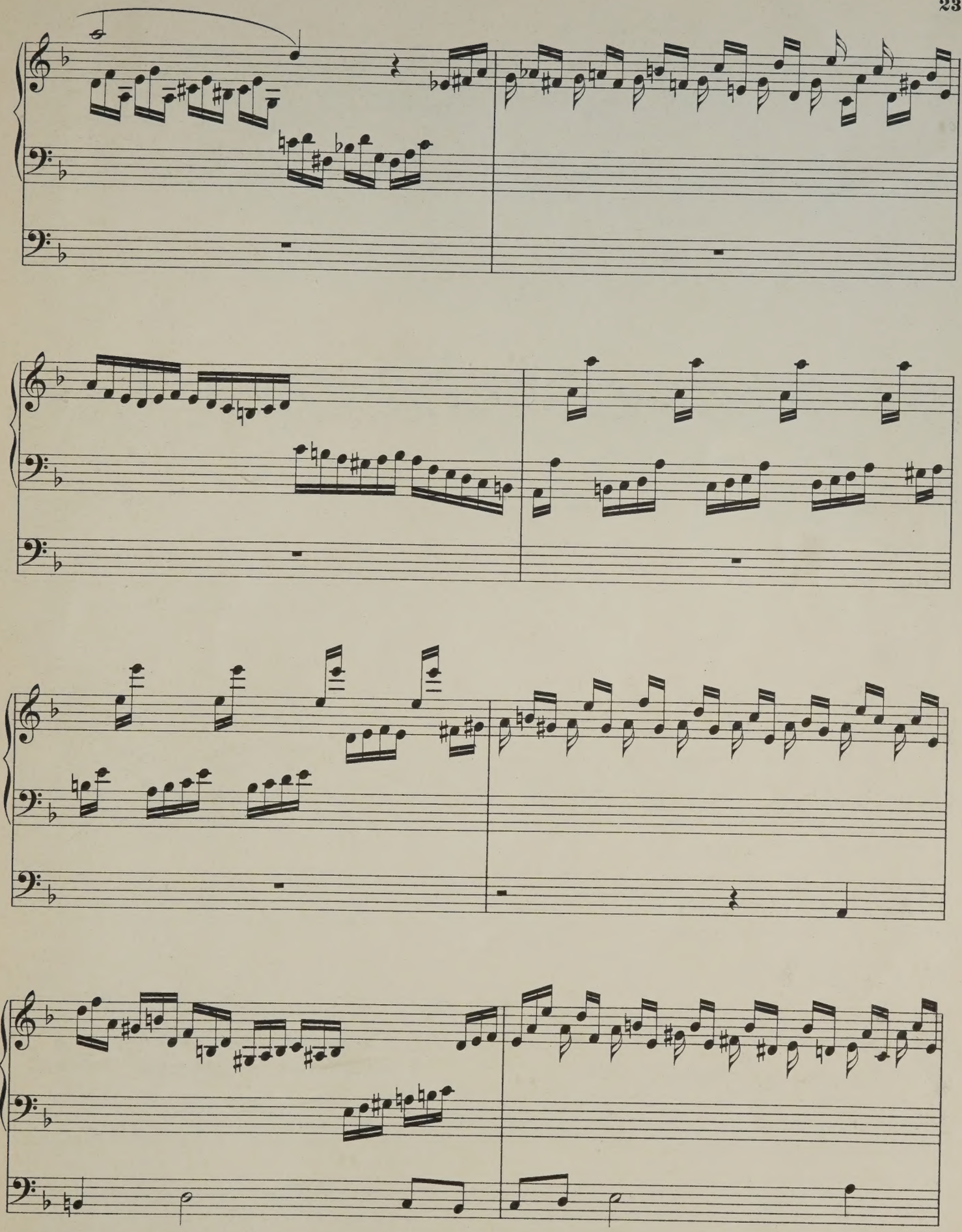

ff (ohne Zungenstimmen)


ff (Posaune)









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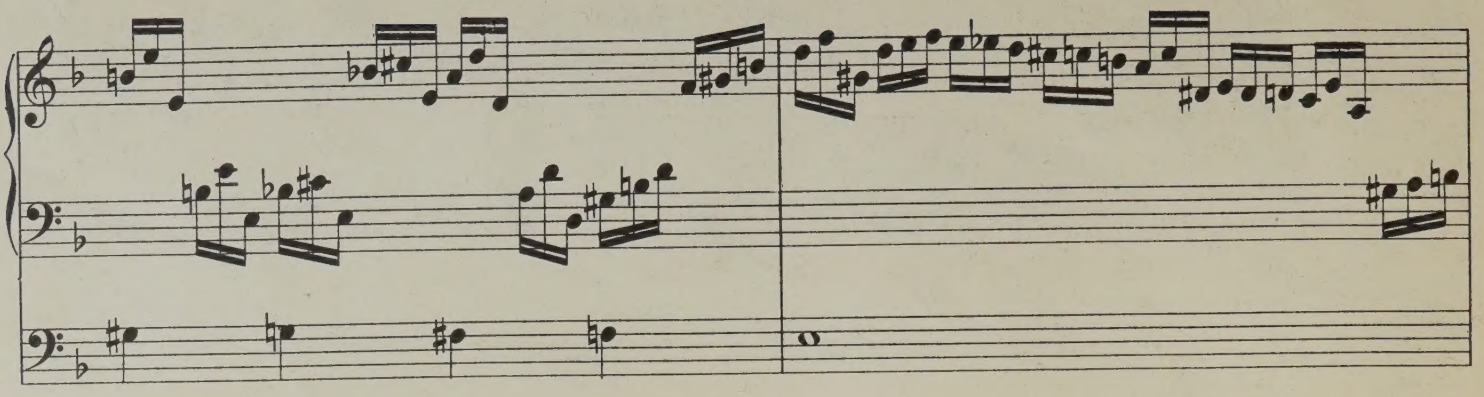
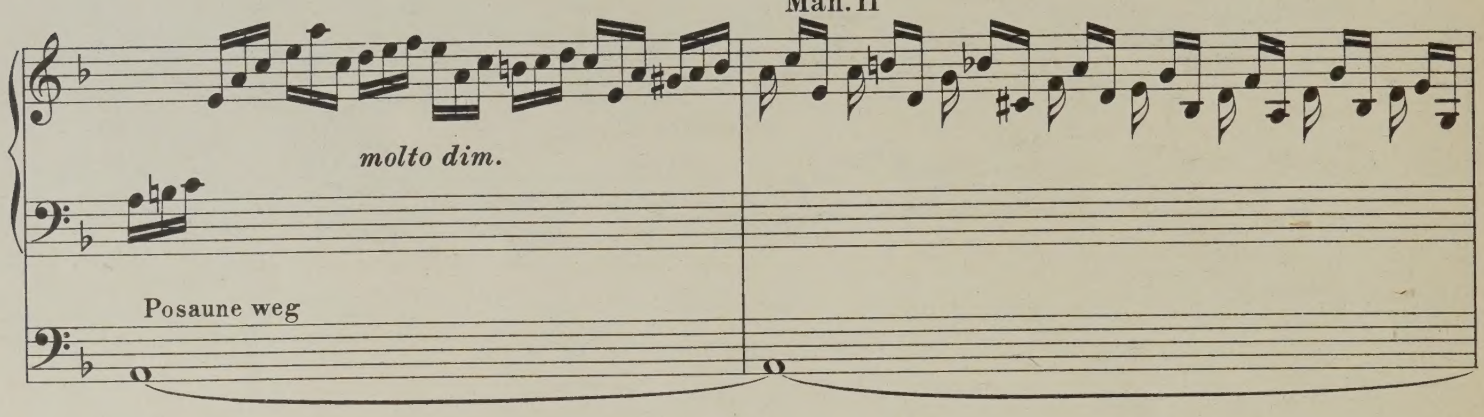
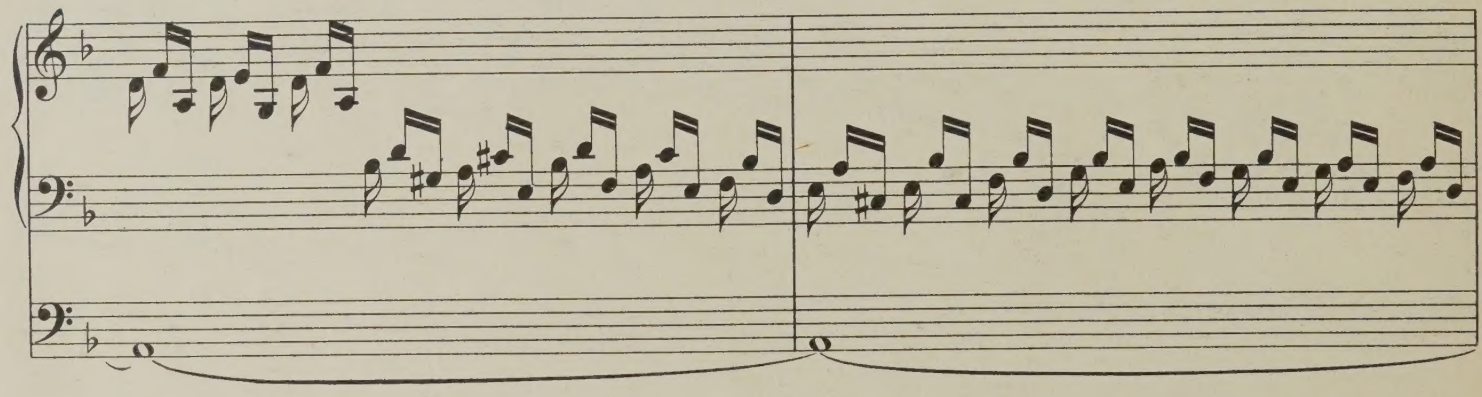


Man. II

molto dim.

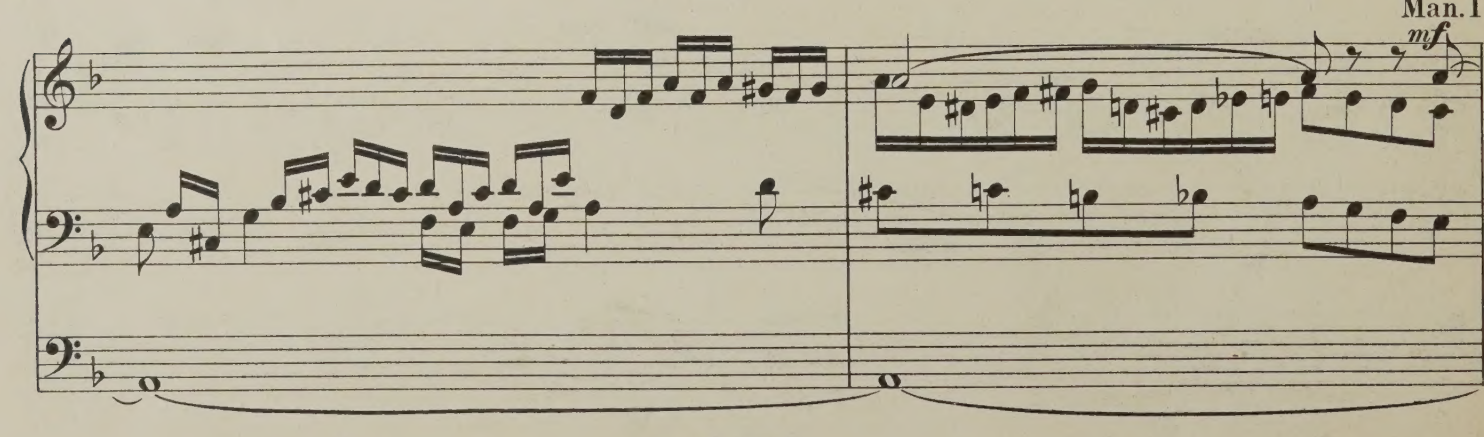
Posaune weg

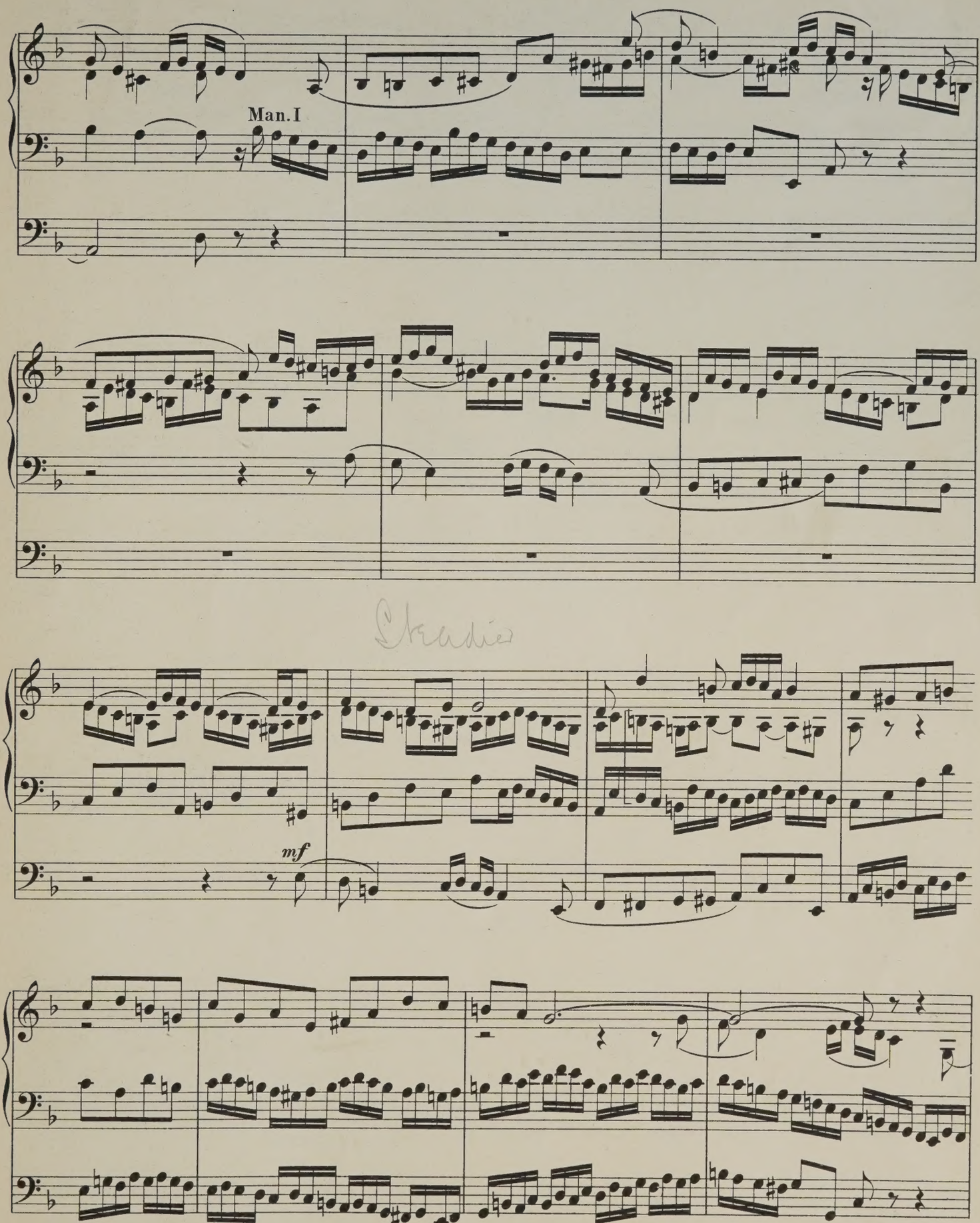




Man. I

mf





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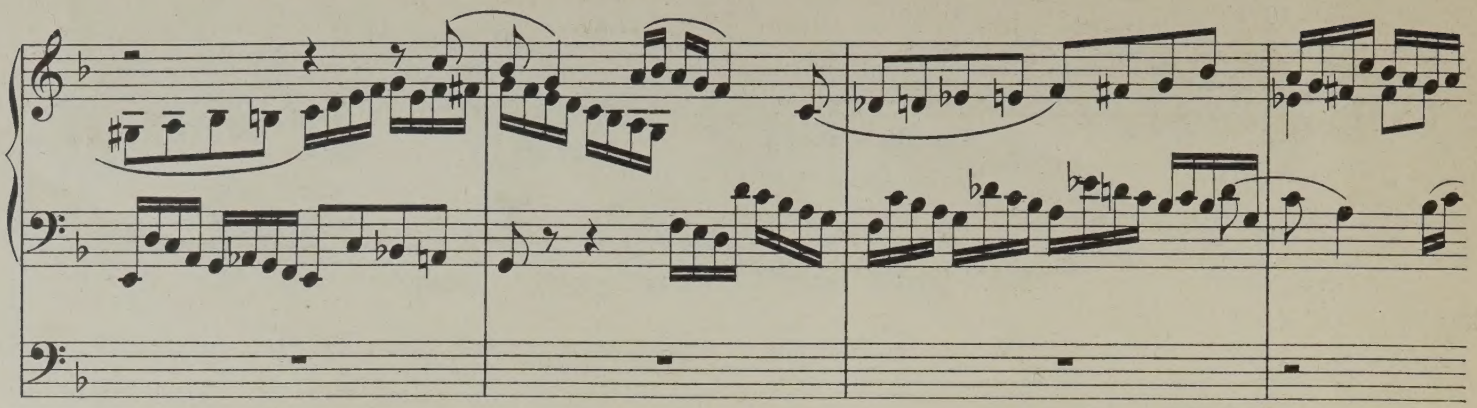

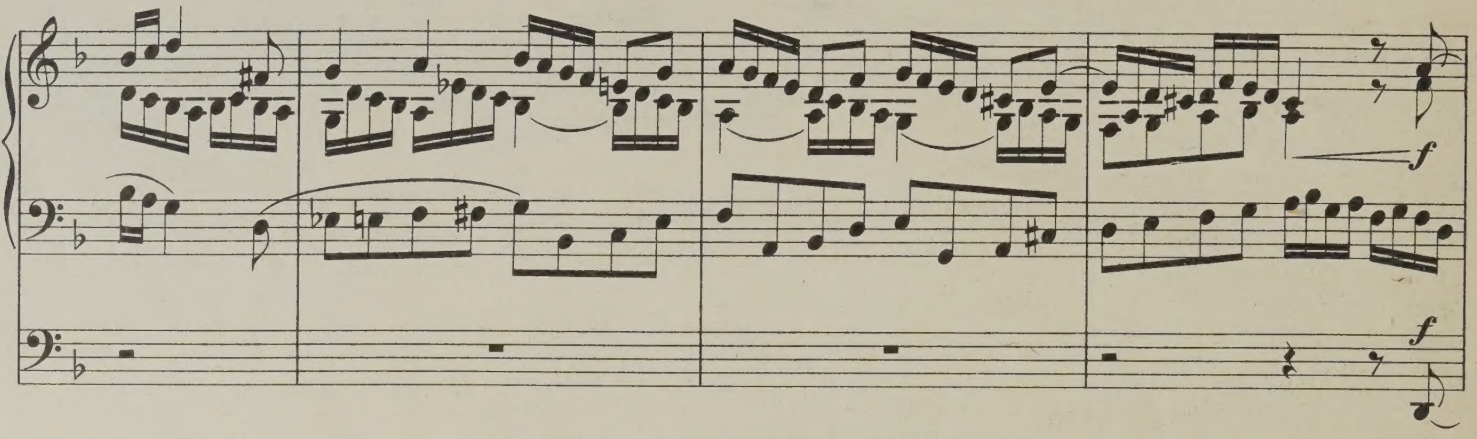

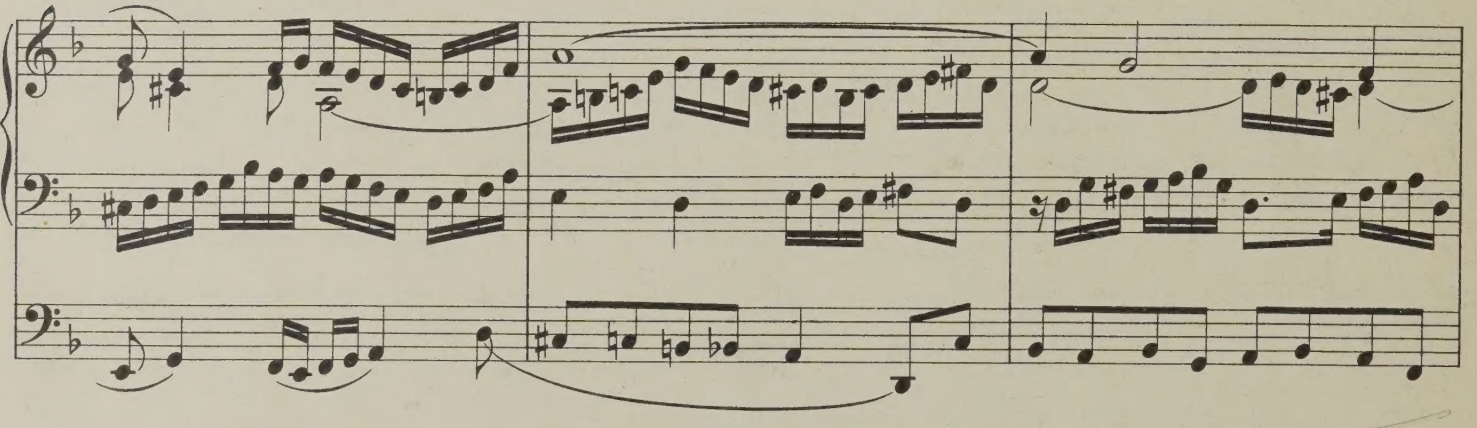

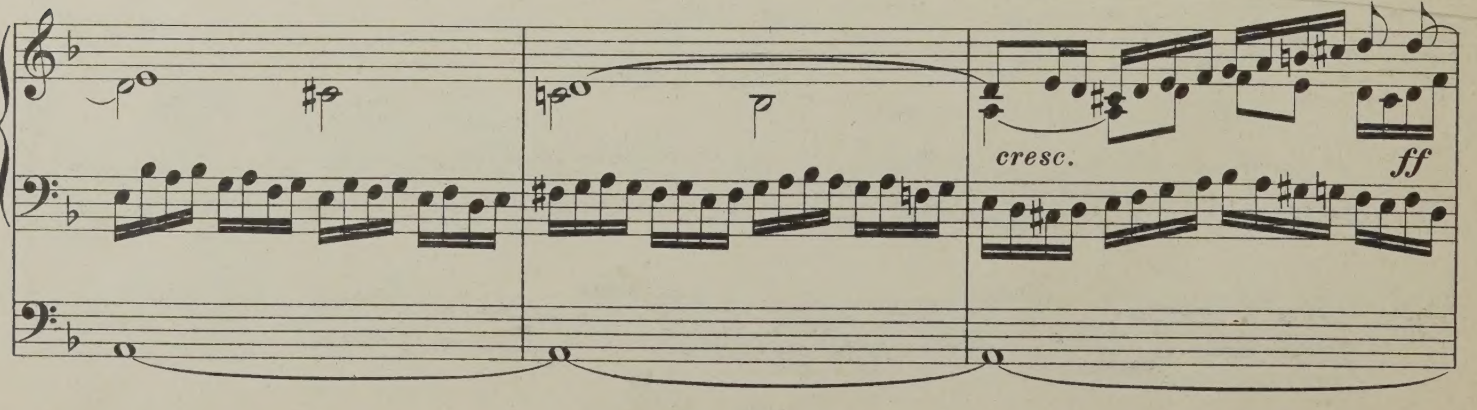

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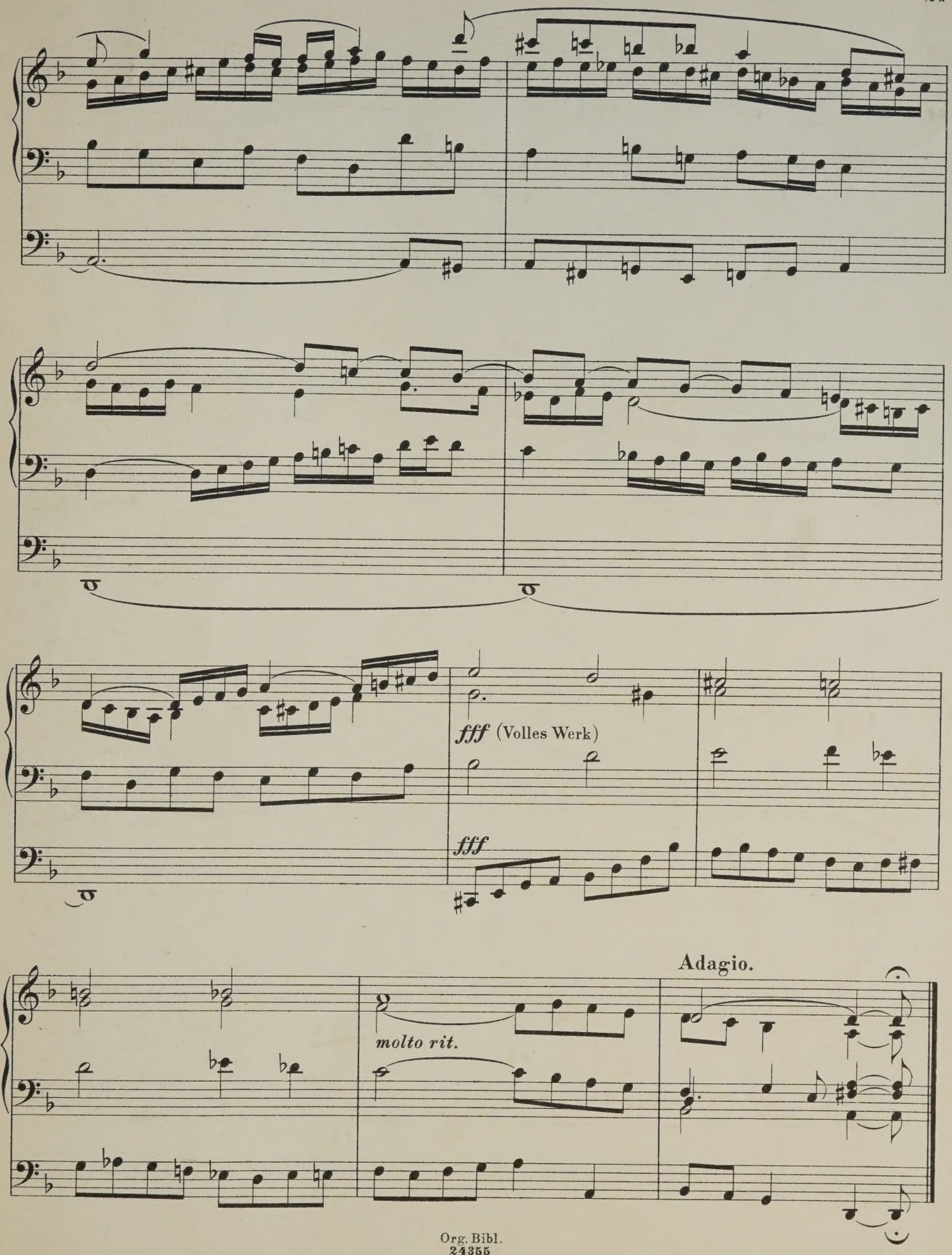
fff (Volles Werk)
fff
molto rit.
Adagio.

Seiner Durchlaucht dem Fürsten Wilhelm von Hanau.

Vier Präludien

für

Orgel oder Harmonium

componirt

von

JOSEPH SULZER.

Op. 10.

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Vier Präludien

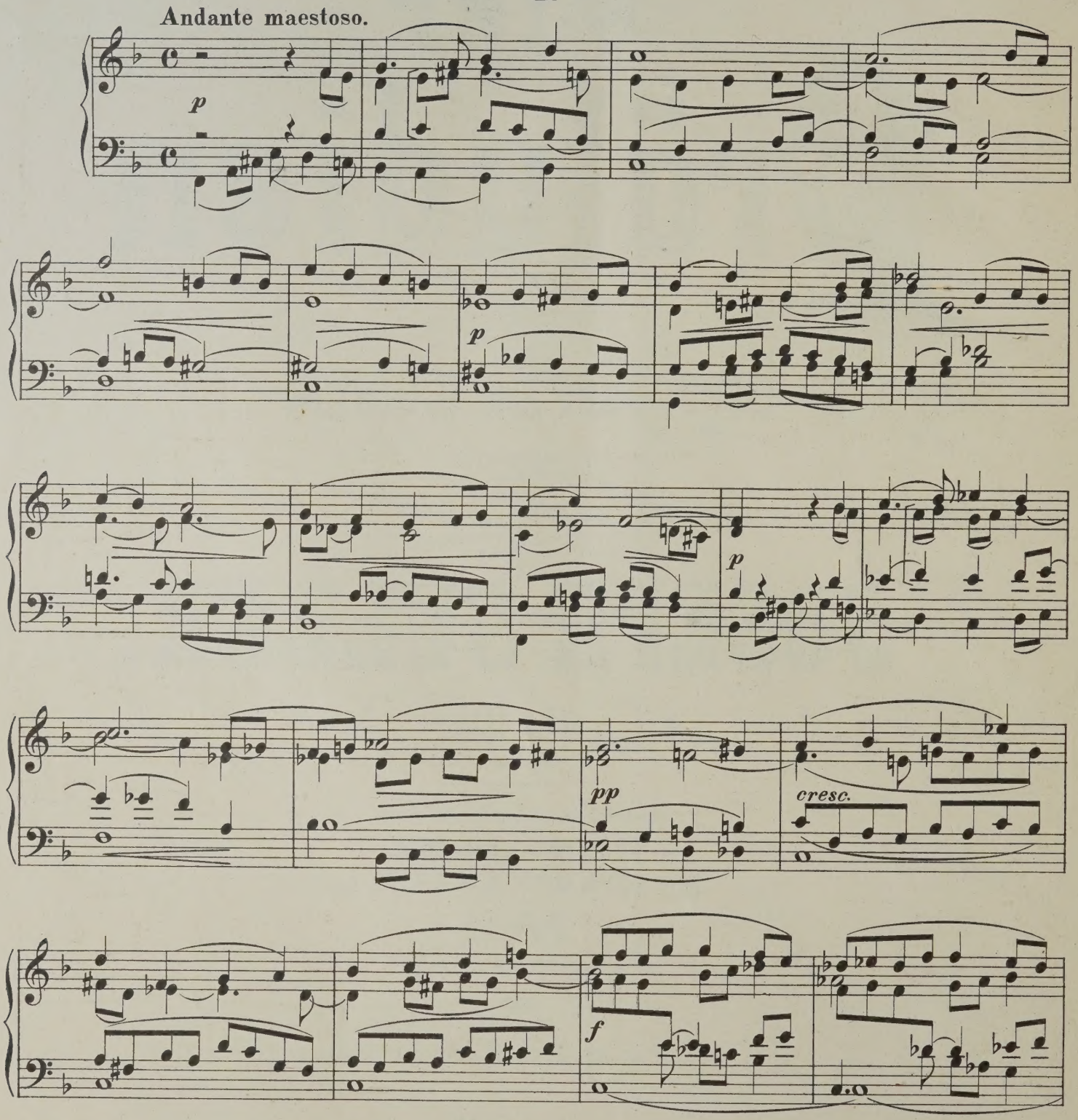
für Orgel oder Harmonium componirt

von

Joseph Sulzer.

Op. 10.

I.



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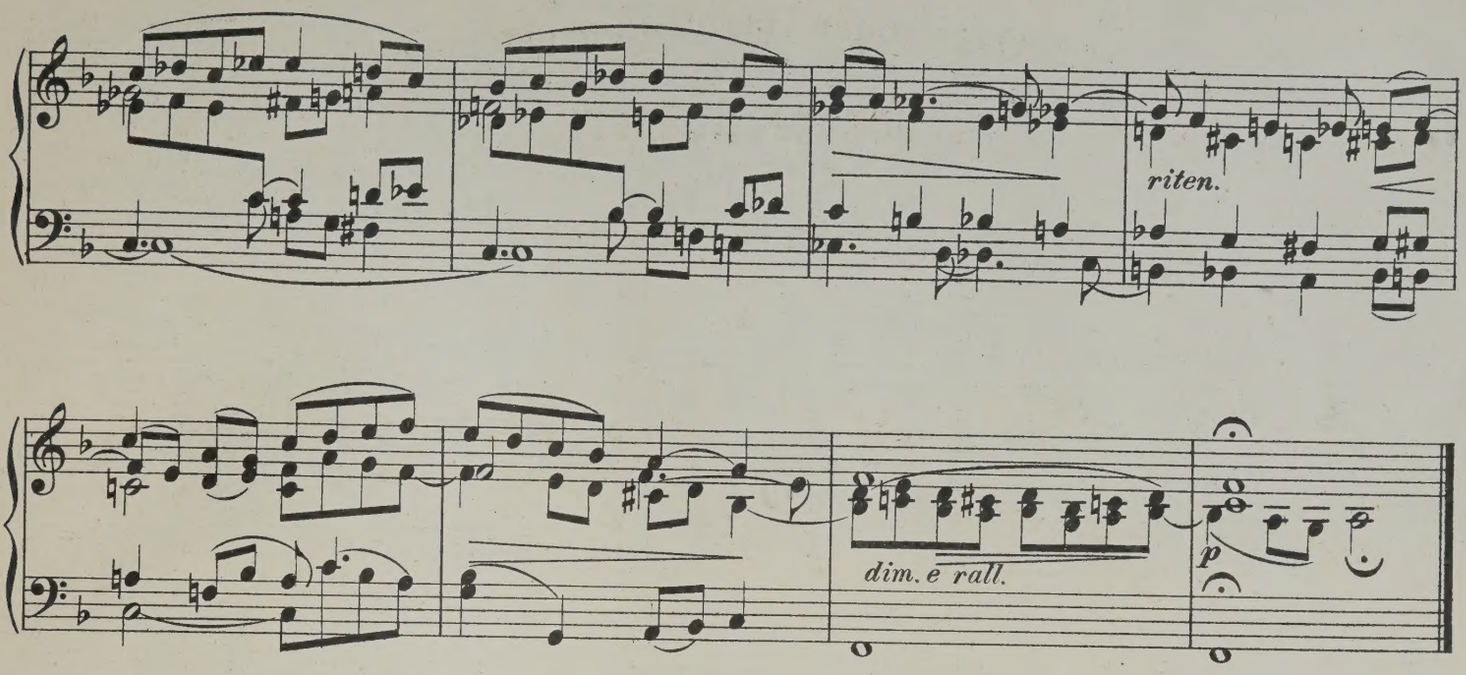
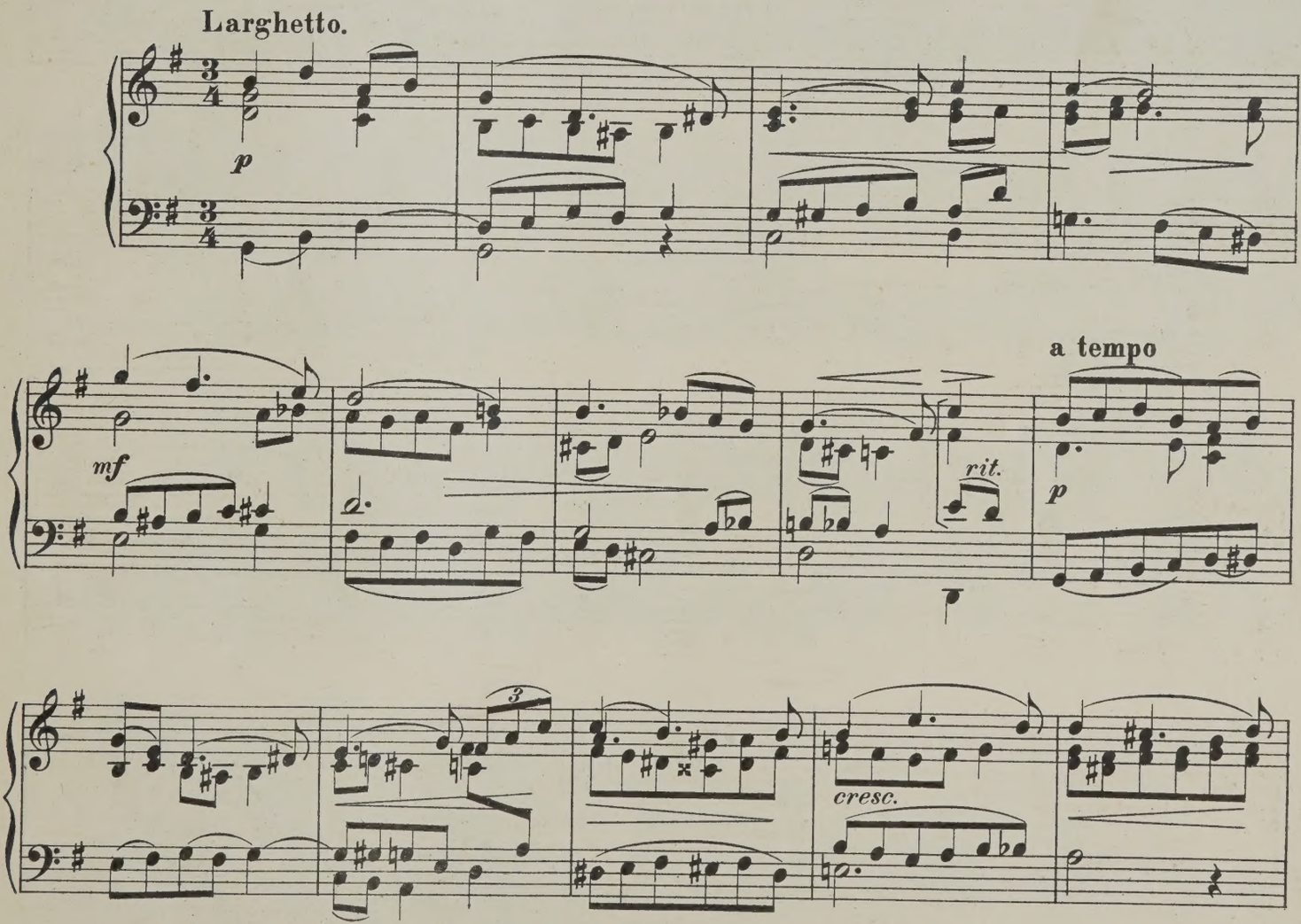
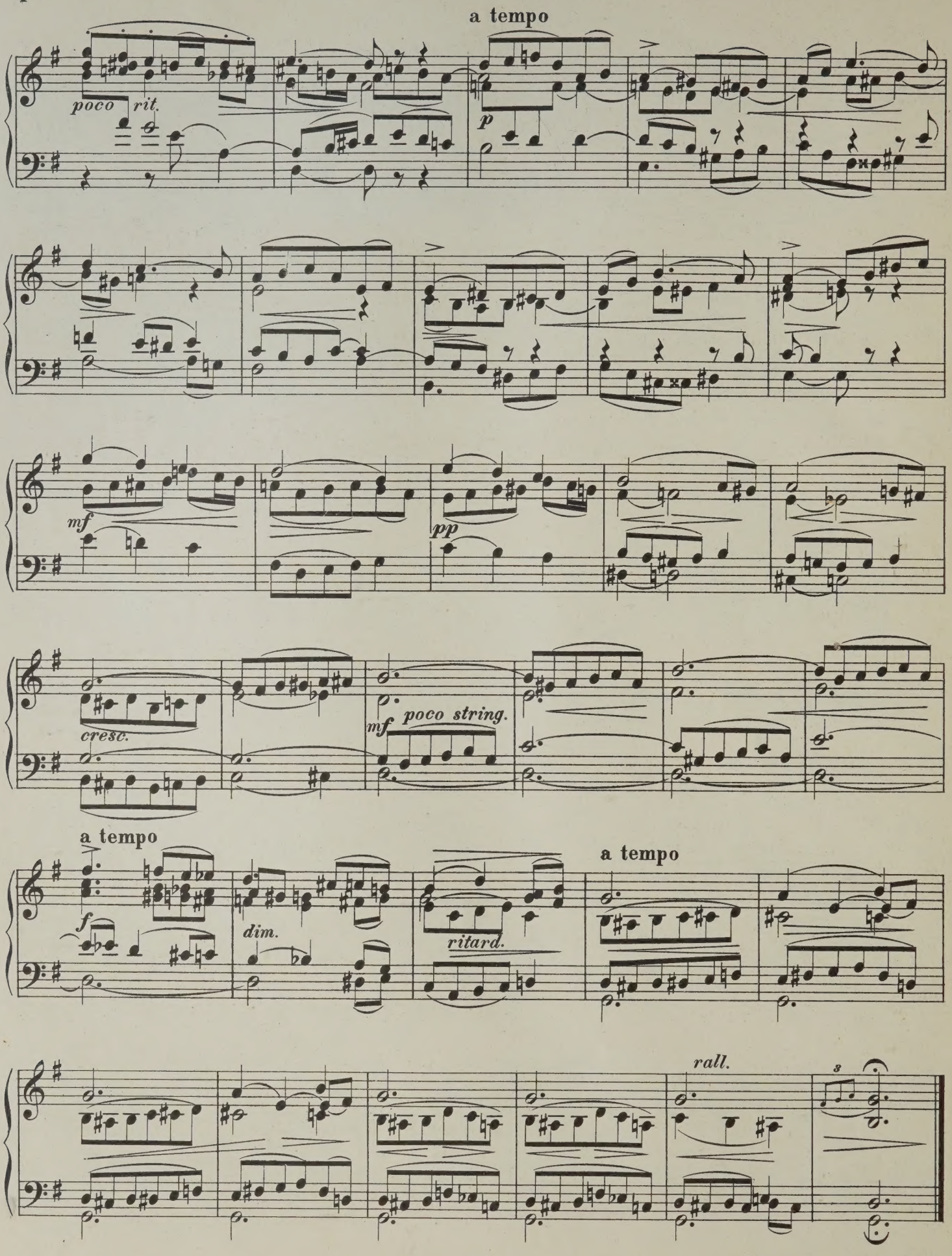


II.




a tempo
poco rit.
p
mf
pp
cresc.
mf poco string.
a tempo
f
dim.
ritard.
a tempo
rall.

III.

Lento e lugubre.

pp

mf

pp

rallent.

a

p

tempo

mf

dim. e ritard.

a tempo

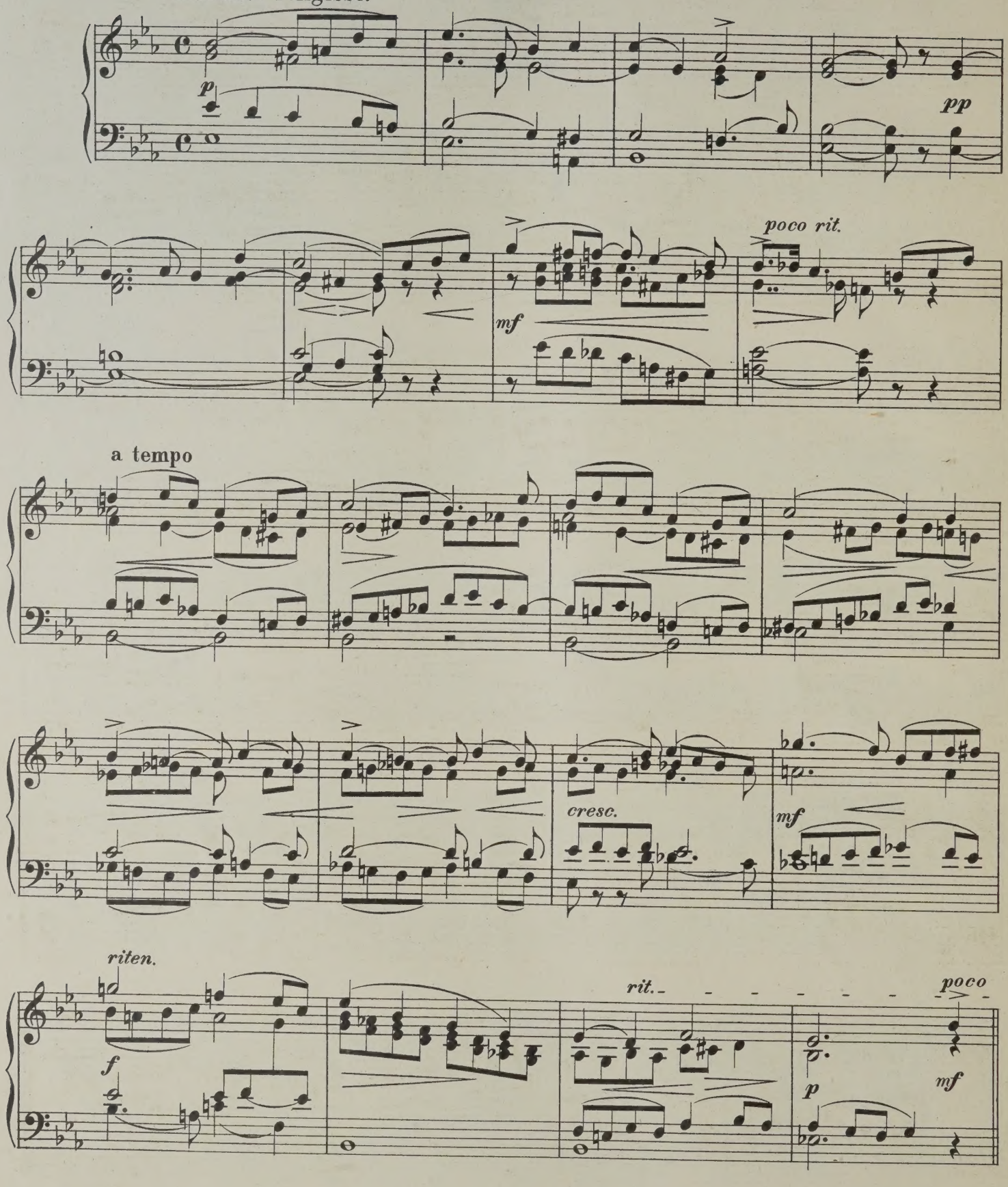
p dolce

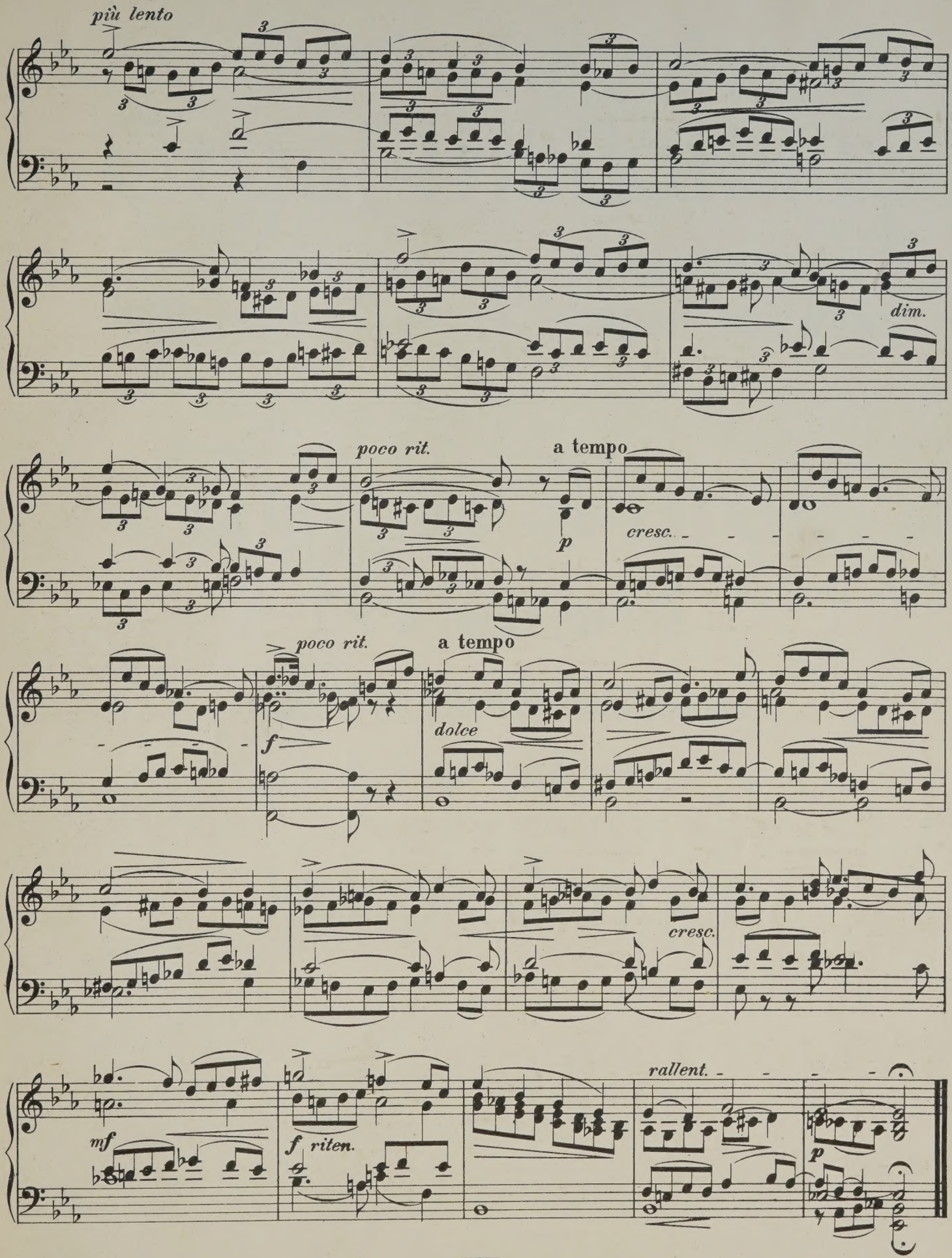
rall. dim.

pp

IV.

Andante religioso.




più lento
dim.
poco rit.
a tempo
p
cresc.
poco rit.
a tempo
f
dolce
cresc.
mf
f riten.
rallent.
p

Breitkopf & Härtel's
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Breitkopf & Härtel's Editions
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Edgar Tinel

Präludium

des Oratoriums „Franziskus."

Für Orgel bearbeitet

von

Joseph Jongen.

†

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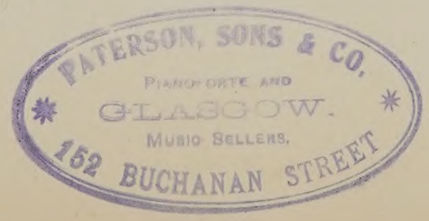


Präludium

des Oratoriums „Franziskus“
von EDGAR TINEL,
für die Orgel bearbeitet
von
JOSEPH JONGEN.

Prélude

de l'Oratorio «Saint François»
d'EDGAR TINEL,
transcrit pour l'Orgue
par
JOSEPH JONGEN.

Indication des Jeux.

Récit: Fonds et Anches **2, 4** et **8** p.

Grand Orgue: Fonds et Anches **2, 4** et **8** p. et Mixtures.

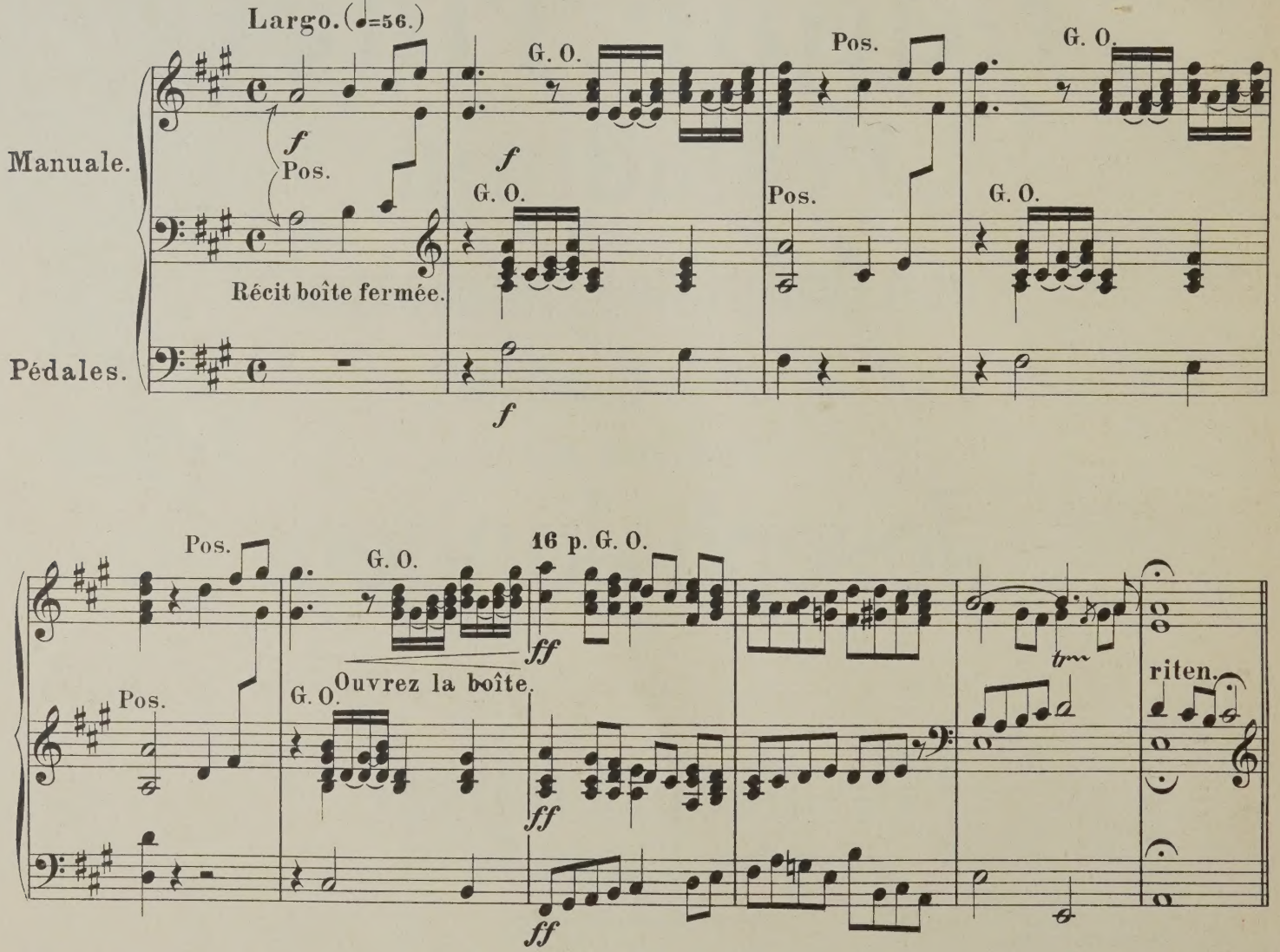
Positif: Fonds **4** et **8** p. et Trompette **8** p.

Pédales: Fonds et Anches **4, 8** et **16** p. (**32** ad libitum.)

Combinaisons.

Accouplements. { G. O. à Positif. / G. O. à Récit. / Pos. à Récit.

Pédale à Récit.
Pédale à G. O.
G. O. à la machine.
Forte général.
Combinaisons du Positif.
Combinaisons du Récit.



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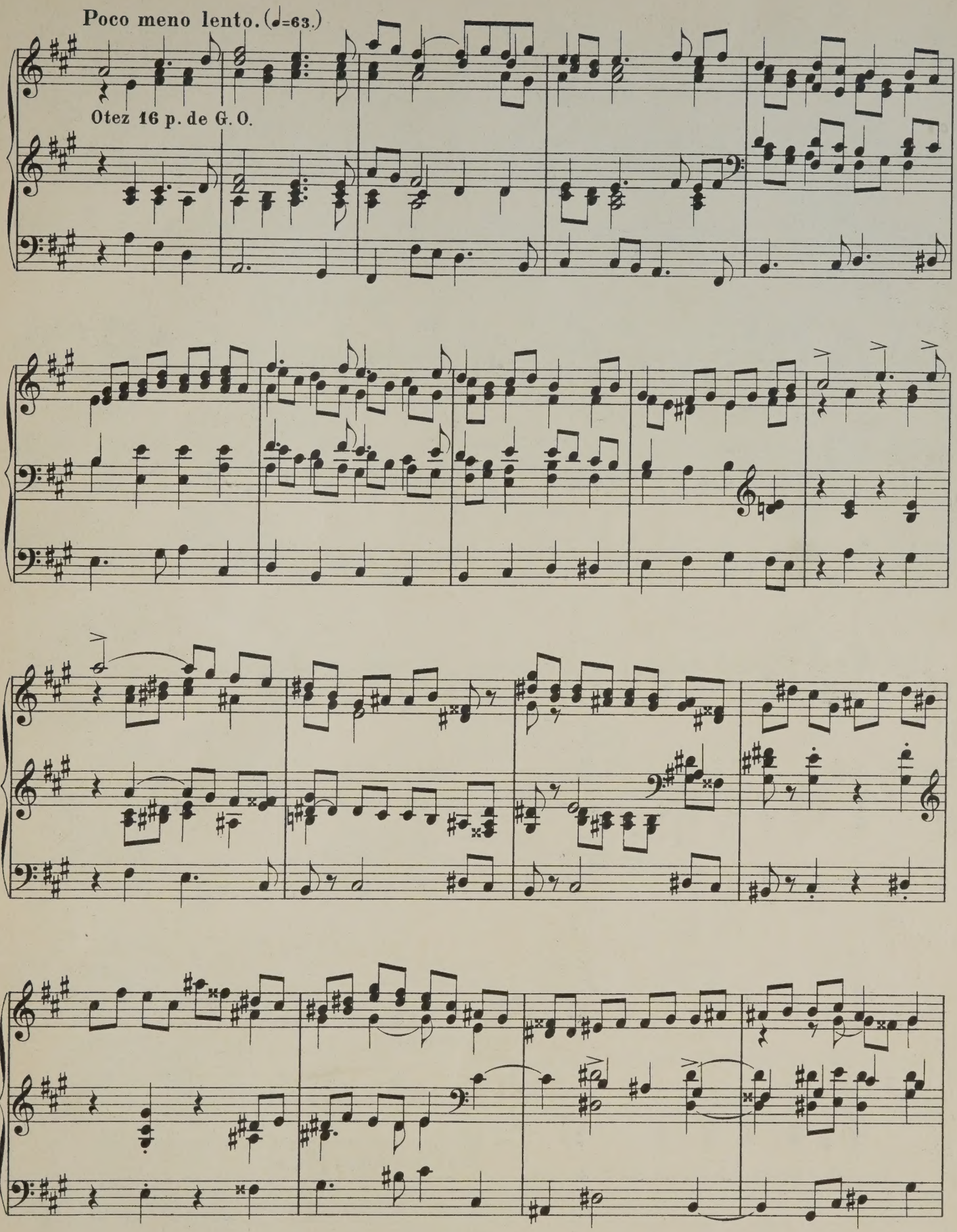
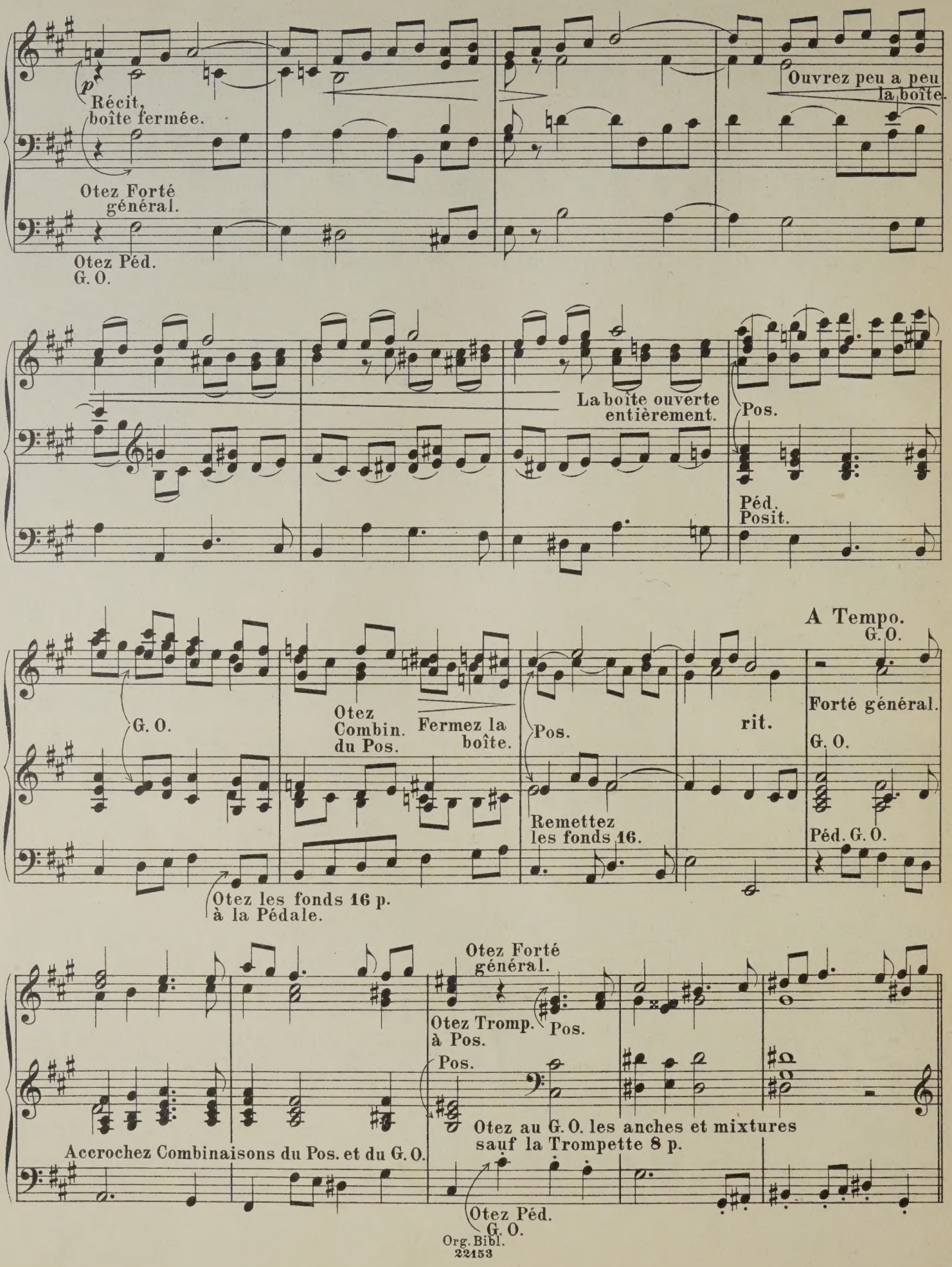
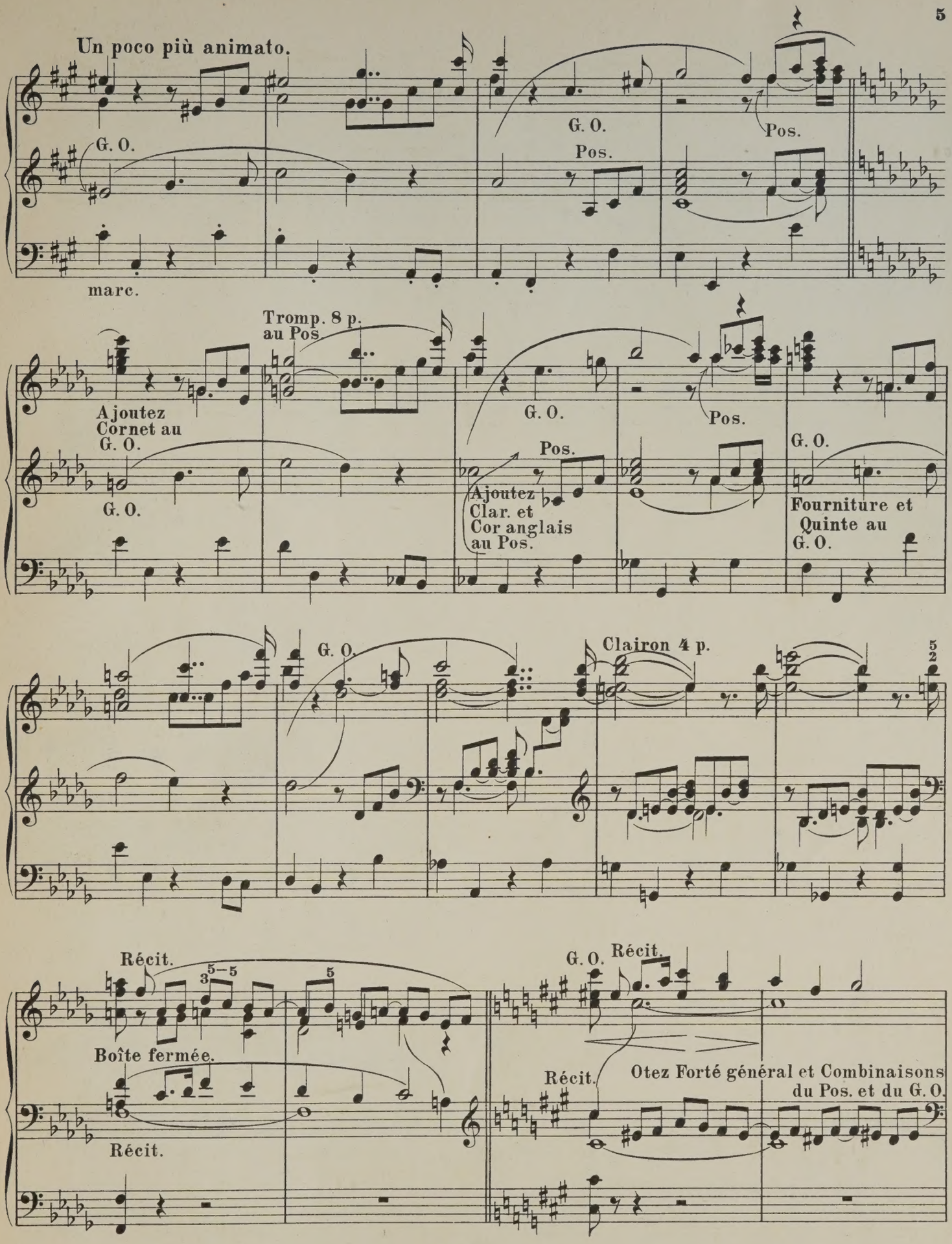
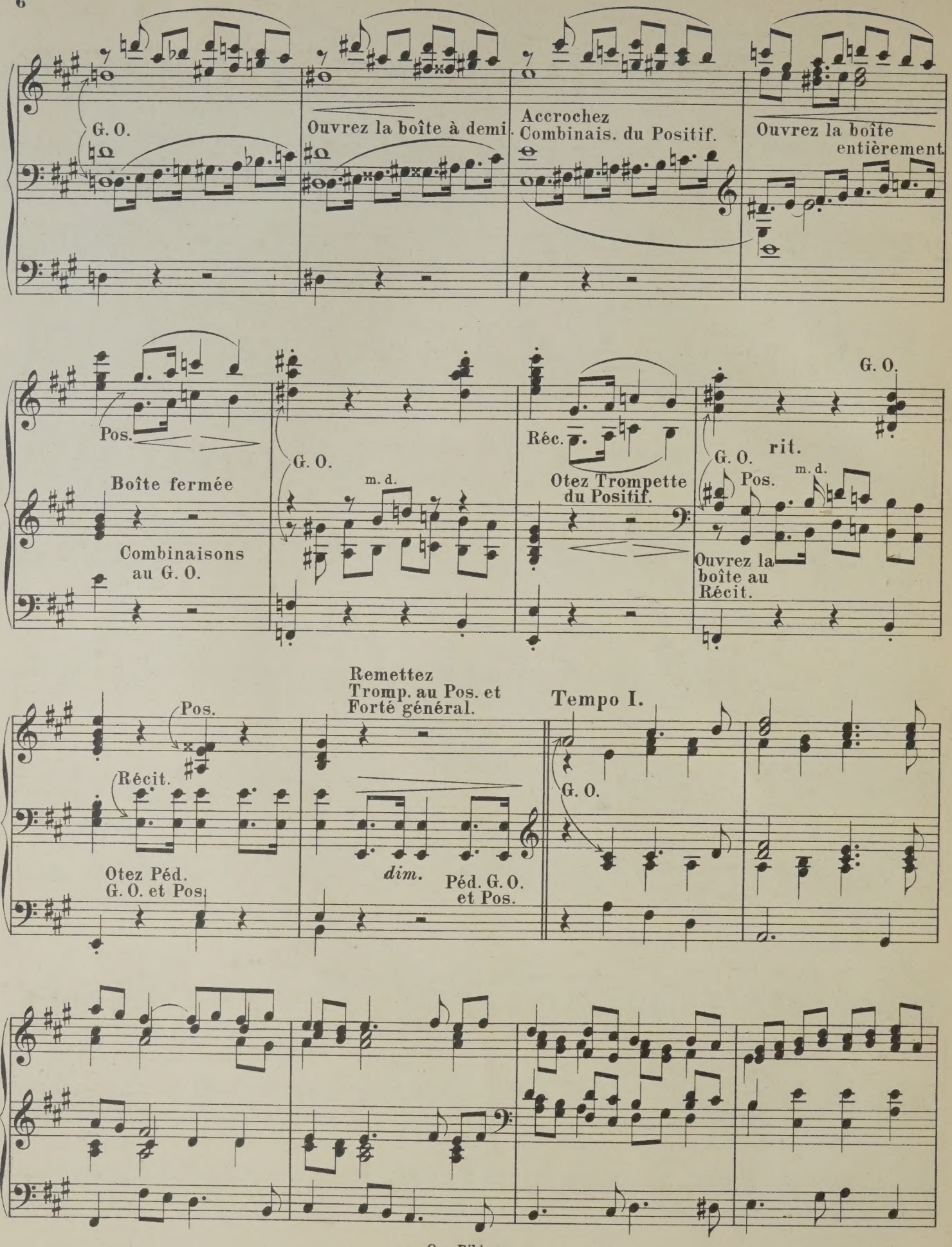
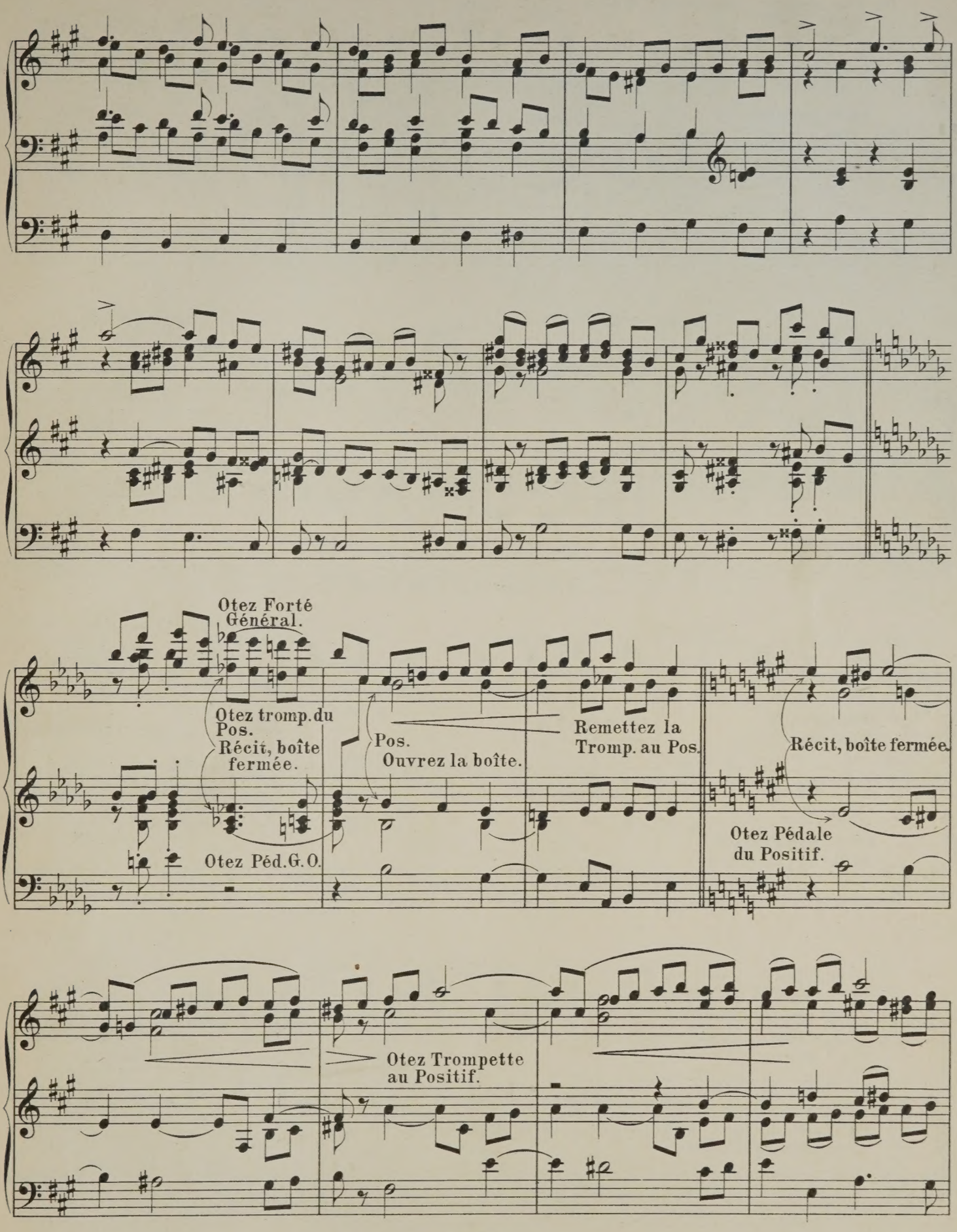
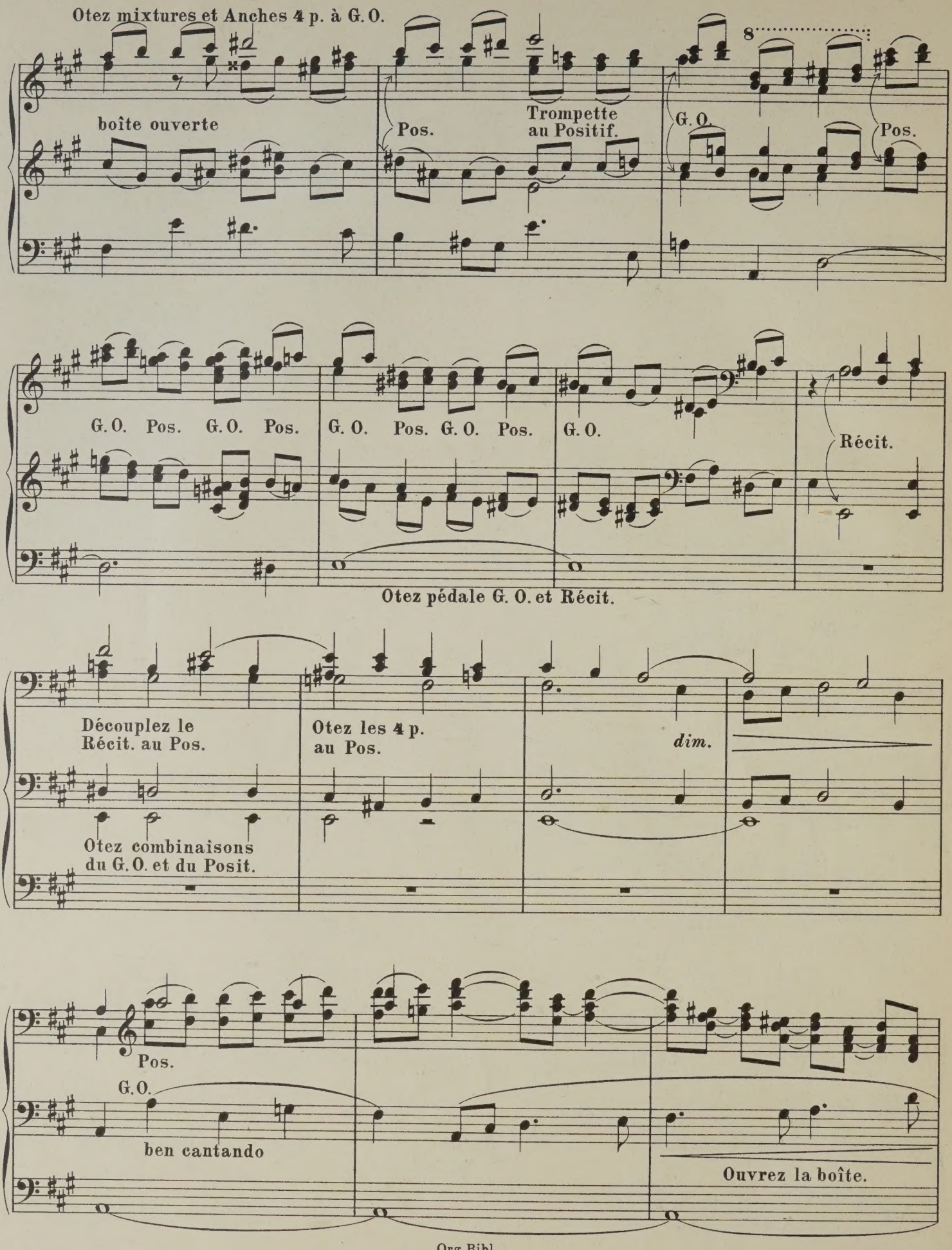

Poco meno lento. (♩=63.)
Otez 16 p. de G. O.

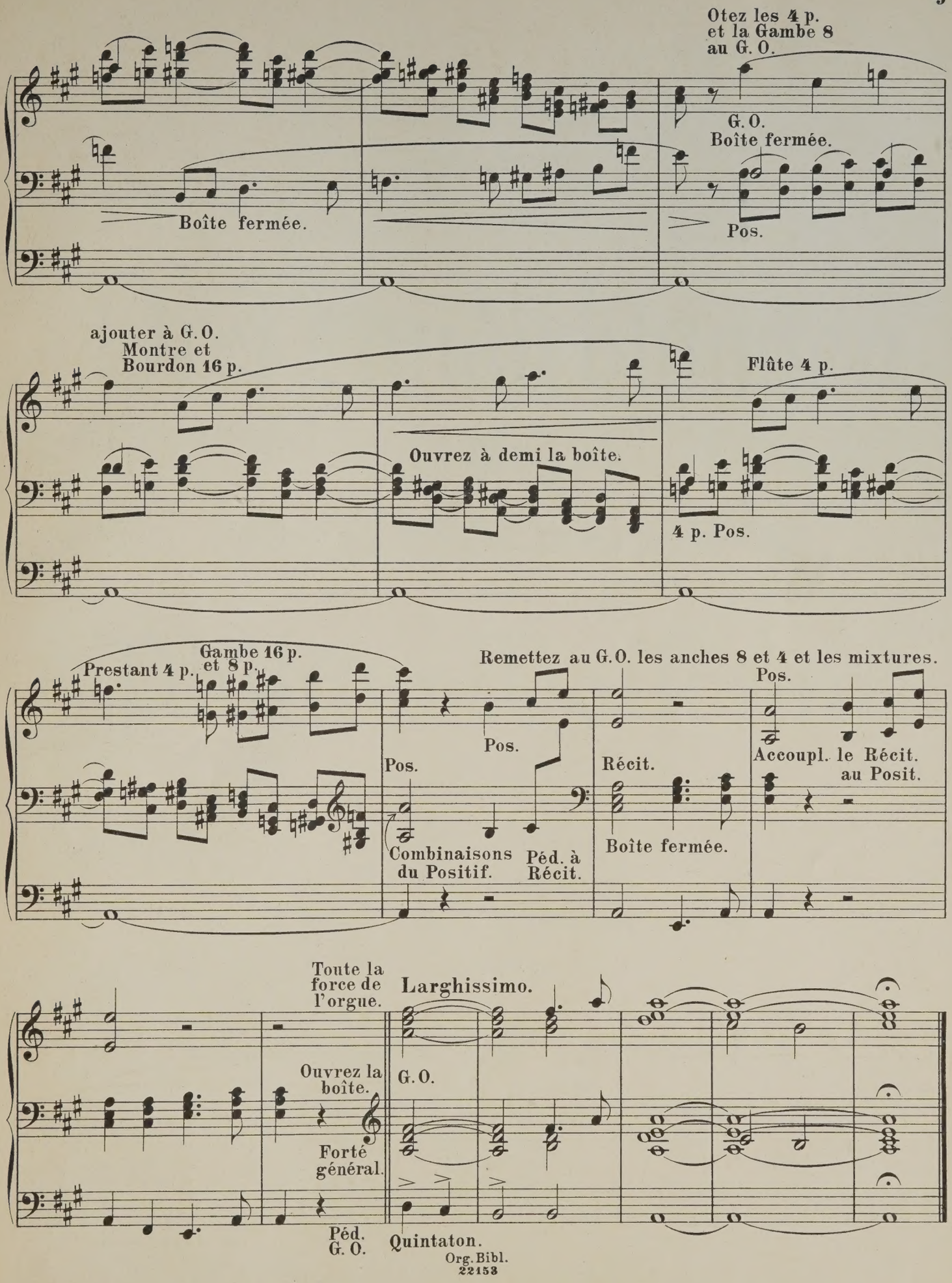

p
Récit, boîte fermée.
Otez Forté général.
Otez Péd. G. O.
Ouvrez peu a peu la boîte.
La boîte ouverte entièrement.
Pos.
Péd. Posit.
A Tempo.
G. O.
G. O.
Otez Combin. du Pos.
Fermez la boîte.
Pos.
rit.
Forté général.
G. O.
Remettez les fonds 16.
Péd. G. O.
Otez les fonds 16 p. à la Pédale.
Otez Forté général.
Otez Tromp. à Pos.
Pos.
Pos.
Accrochez Combinaisons du Pos. et du G. O.
Otez au G. O. les anches et mixtures sauf la Trompette 8 p.
Otez Péd. G. O.


Un poco più animato.
G. O.
marc.
G. O.
Pos.
Pos.
Tromp. 8 p.
au Pos
Ajoutez
Cornet au
G. O.
G. O.
G. O.
Pos.
Pos.
Ajoutez
Clar. et
Cor anglais
au Pos.
G. O.
Fourniture et
Quinte au
G. O.
G. O.
Clairon 4 p.
5
2
Récit.
3–5
5
Boîte fermée.
Récit.
G. O.
Récit.
Récit.
Otez Forté général et Combinaisons
du Pos. et du G. O.


G. O.
Ouvrez la boîte à demi.
Accrochez
Combinais. du Positif.
Ouvrez la boîte
entièrement.
Pos.
Boîte fermée
Combinaisons
au G. O.
G. O.
m. d.
Réc.
Otez Trompette
du Positif.
G. O.
rit.
G. O.
Pos.
m. d.
Ouvrez la
boîte au
Récit.
Pos.
Récit.
Otez Péd.
G. O. et Pos.
Remettez
Tromp. au Pos. et
Forté général.
dim.
Péd. G. O.
et Pos.
Tempo I.
G. O.


Otez Forté
Général.
Otez tromp.du
Pos.
Récit, boîte
fermée.
Otez Péd.G.O.
Pos.
Ouvrez la boîte.
Remettez la
Tromp. au Pos.
Récit, boîte fermée.
Otez Pédale
du Positif.
Otez Trompette
au Positif.


Otez mixtures et Anches 4 p. à G. O.
boîte ouverte
Pos.
Trompette
au Positif.
8
G. O.
Pos.
G. O. Pos. G. O. Pos.
G. O. Pos. G. O. Pos.
G. O.
Récit.
Otez pédale G. O. et Récit.
Découplez le
Récit. au Pos.
Otez les 4 p.
au Pos.
dim.
Otez combinaisons
du G. O. et du Posit.
Pos.
G. O.
ben cantando
Ouvrez la boîte.



Org. Bibl.
22153

Den Manen Franz Liszt's
in Ehrfurcht.

Drei Tondichtungen
für Orgel
(zur Einweihung der St. Peterskirchenorgel in Heidelberg)

von

Philipp Wolfrum.

Op. 30.

No. 1. Benedictus.
No. 2. Gloria in excelsis Deo.
No. 3. Kyrie eleison, Christe eleison, Kyrie eleison.

Eigenthum der Verleger für alle Länder. Eingetragen in das Vereinsarchiv.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.
21875. 21876. 21877.

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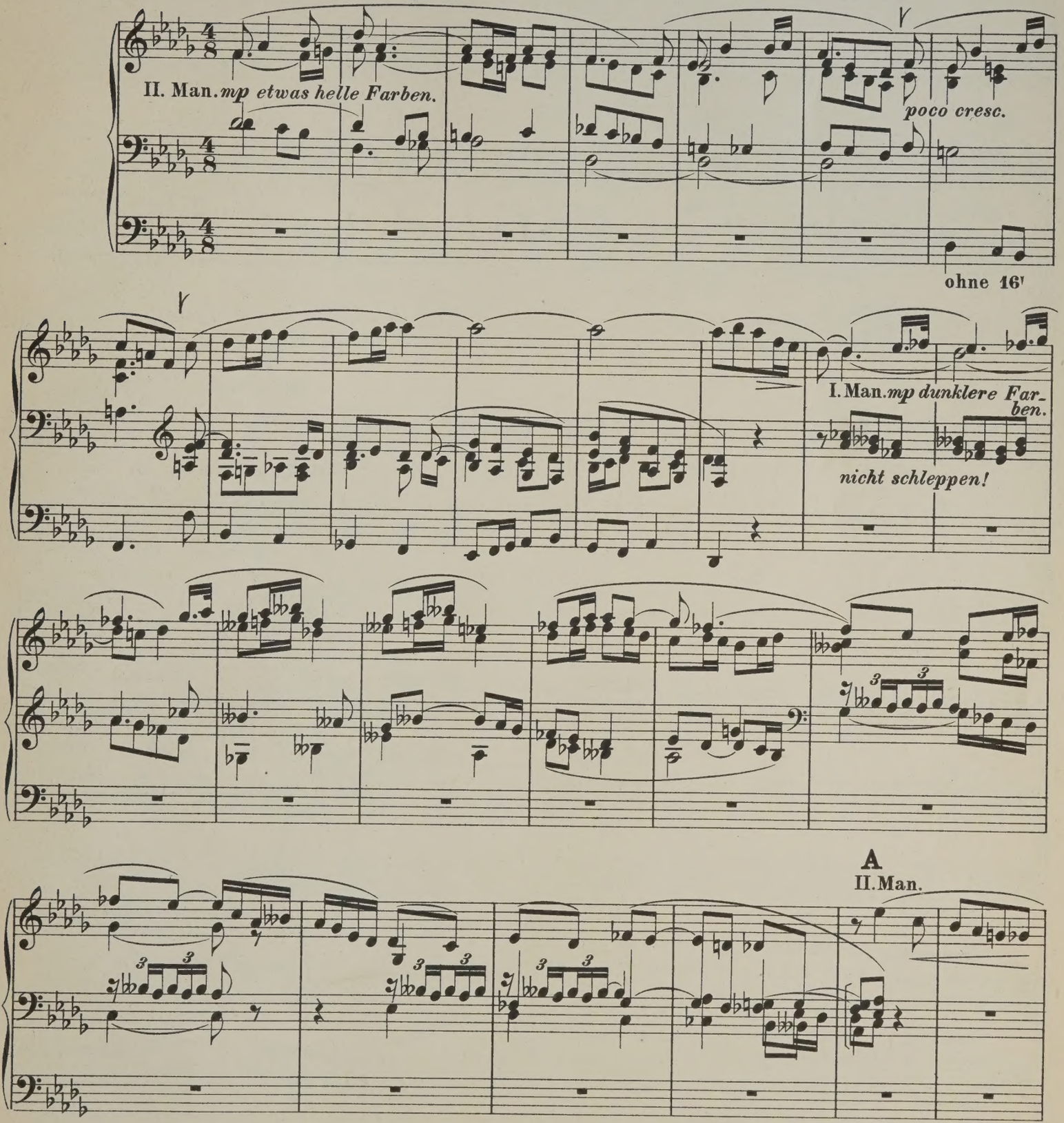
The three Organ-passages are arranged for 3 manuals, but can also be performed on 2 manuals. The 2nd and 3rd manuals are supposed to have Venetian (blind-) swells. The signs indicate as follows, namely: < gradual opening, > gradual closing, ⊾ sudden opening, ⊿ sudden closing of the Venetian swells. The other dynamic effects, i.e. the *crescendi* and the *decrescendi*, which are to be produced by the drawing or shutting of stops, I have shown (as in my sonatas) the former by ⌜, the latter by ⌝. These must always be in strict accord with the phrasing or with the accenting. The sign // means that one must cease quickly and decidedly, - - - - - - means a slight enlargement of the time-value. The artistic use of tone-colorings and the blendings thereof (mixtures), as also the contrasts thereof must be left to the judgment of the player.— When these pieces are to be played in public the appearance of the "programme" on the concert-programme must not be omitted.

Benedictus.

„Gelobet sei, der da kommt im Namen des Herrn!“ Matth. 21, 9.
„Herr, ich bin nicht werth, dass du unter mein Dach gehest.“ Matth. 8, 8.

In gehender Bewegung. Philipp Wolfrum, Op. 30 №1.



Die den Bibelworten entsprechenden beiden Partien der Musik sind leicht erkenntlich, sie müssen bei **A** u. **B** mit gesteigerten Mitteln, aber mit etwas contrastirenden Farben gebracht werden, sie verschmelzen sich erst bei **C**.

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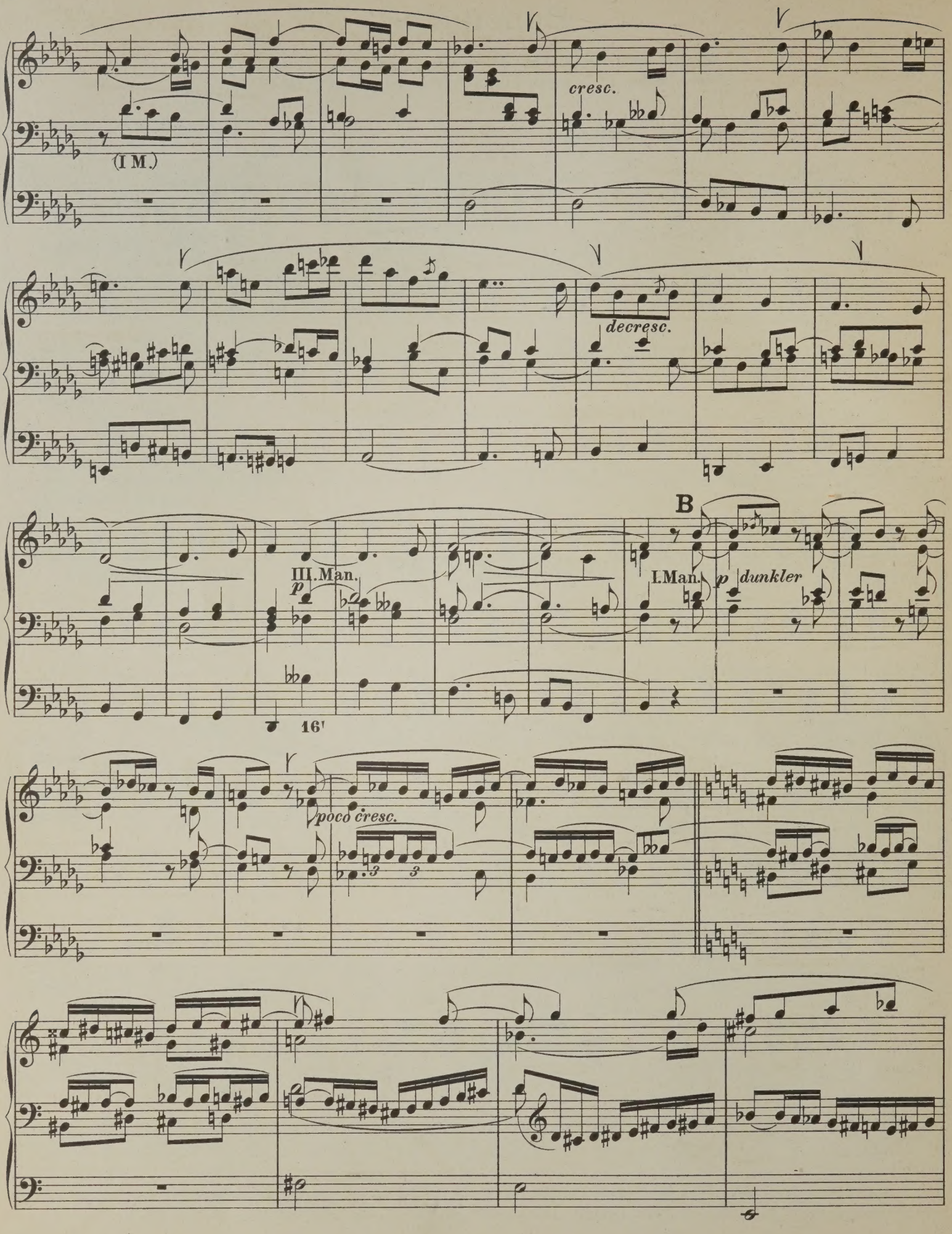
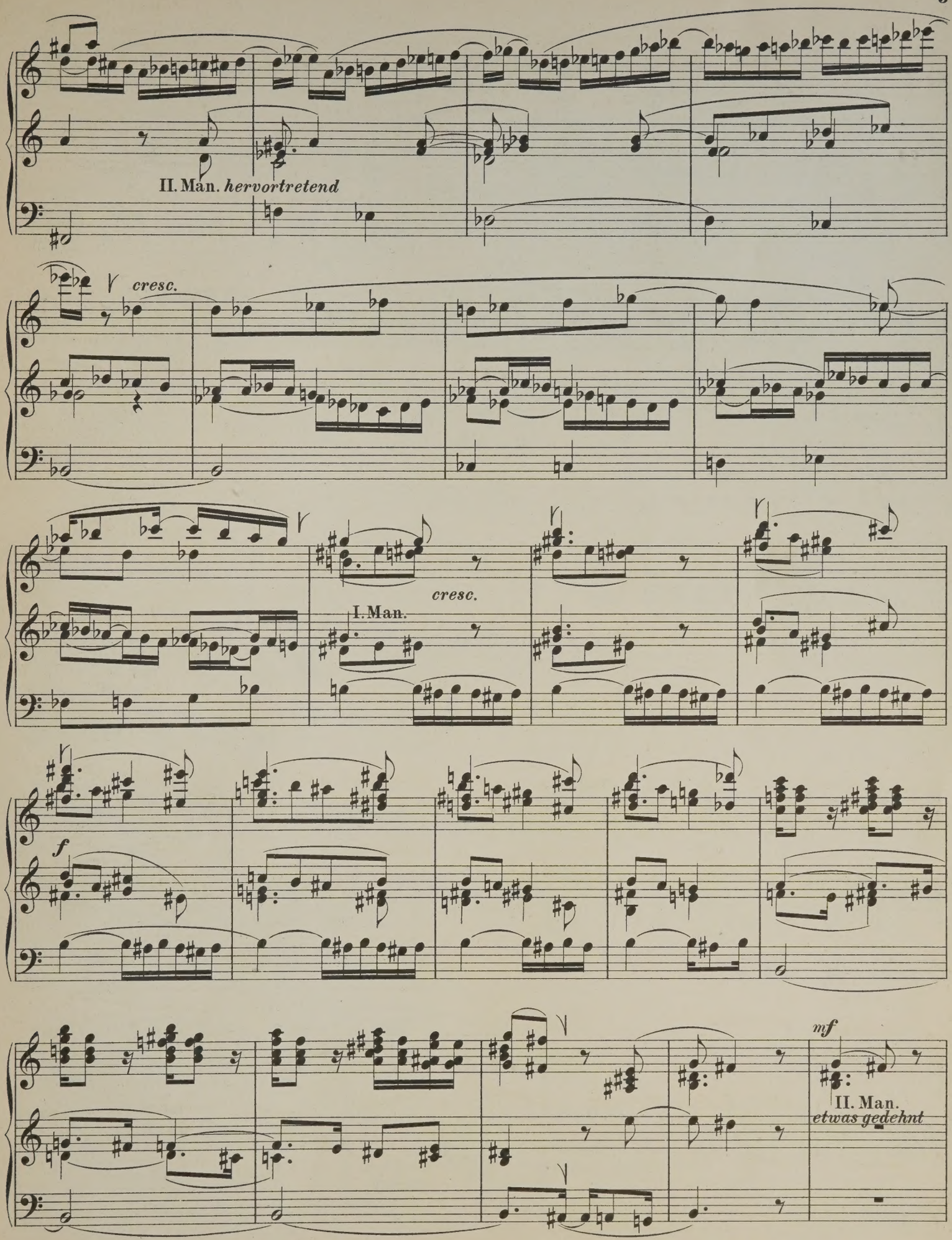
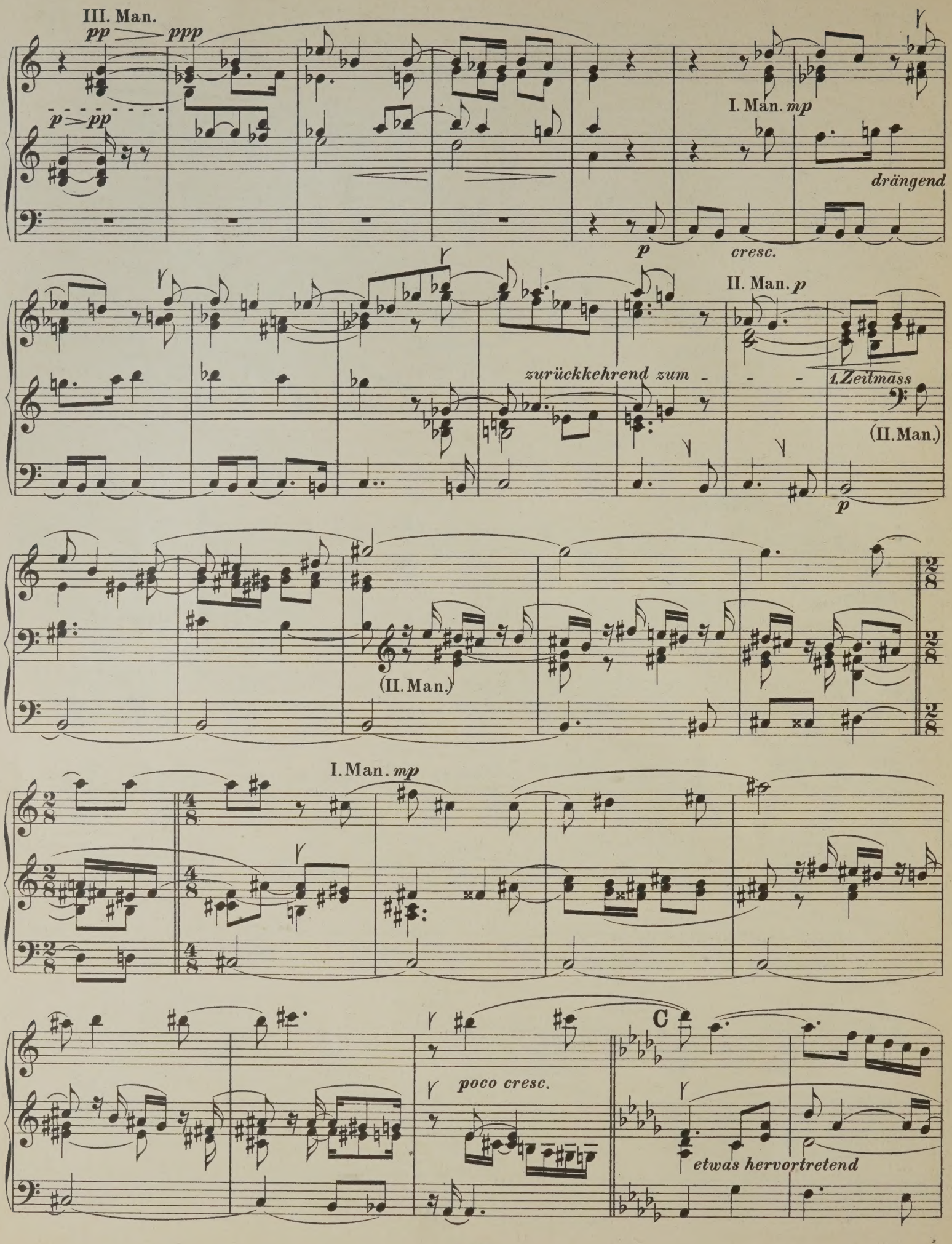
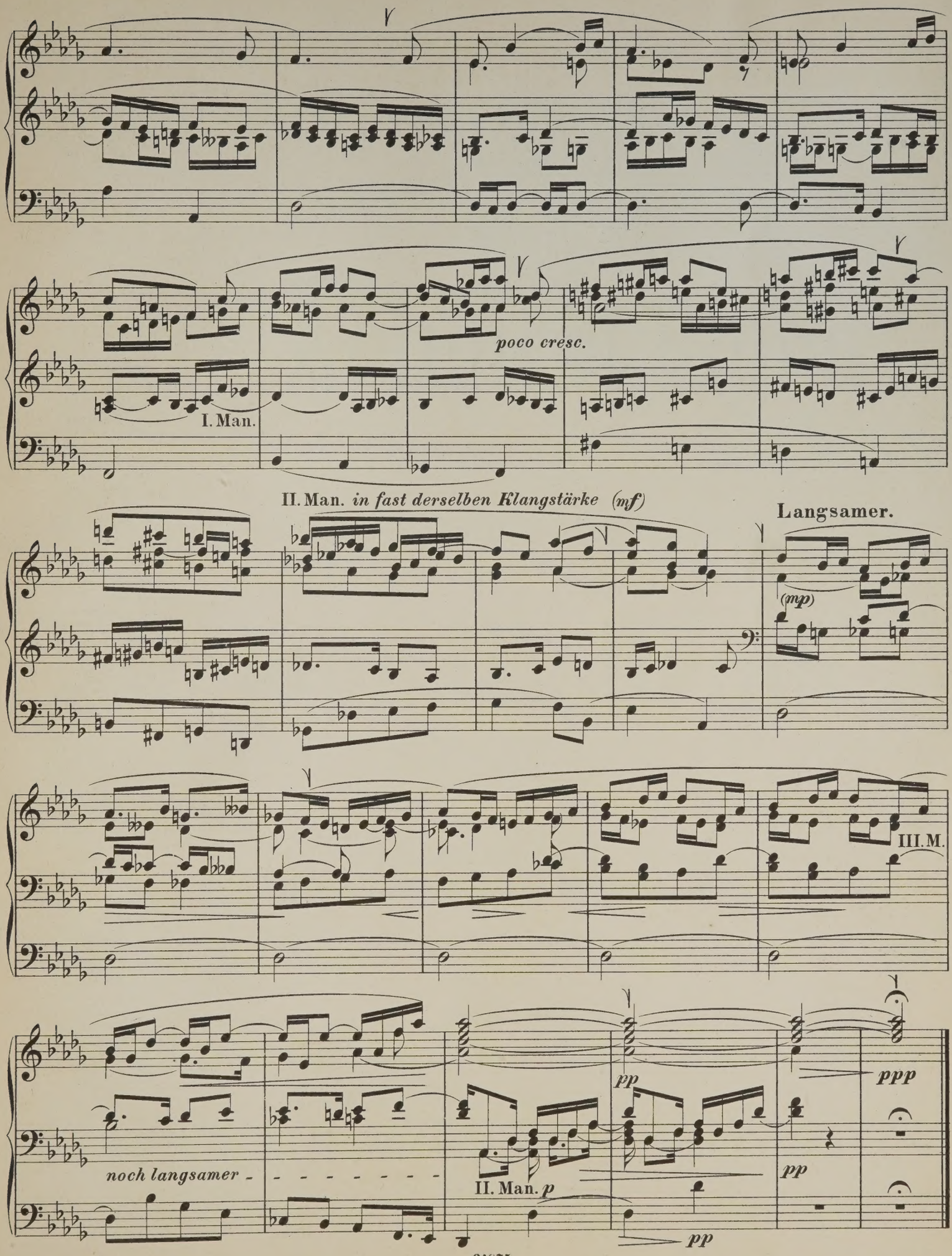

(I M.)
cresc.
decresc.
B
III. Man.
p
16'
I. Man.
p dunkler
poco cresc.


II. Man. hervortretend
cresc.
cresc.
I. Man.
f
mf
II. Man.
etwas gedehnt


III. Man.
pp ppp
p pp
I. Man. mp
drängend
p
cresc.
II. Man. p
zurückkehrend zum -
- - -
1. Zeitmass
(II. Man.)
p
(II. Man.)
I. Man. mp
poco cresc.
C
etwas hervortretend


poco cresc.
I. Man.
II. Man. in fast derselben Klangstärke (mf)
Langsamer.
(mp)
III. M.
noch langsamer
II. Man. p
pp
pp
pp
ppp

Den Manen Franz Liszt's
in Ehrfurcht.

Drei Tondichtungen
für Orgel
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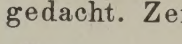
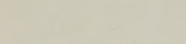
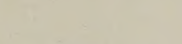
Die drei Orgelsätze sind für 3 Manuale berechnet, aber auch auf 2 Manualen ausführbar; das II. und III. Manual sind mit Jalousieschwellern gedacht. Zeichen  bedeutet allmähliches Öffnen, allmähliches Schliessen, plötzliches Öffnen, plötzliches Schliessen der Jalousieen. Die sonstigen durch Registerziehen oder Abstossen zu bewerkstelligenden *crescendi* und *decrescendi* (erstere habe ich, wie in meinen Sonaten, mit , letztere mit andeutungsweise bezeichnet) müssen sich stets genau mit der Phrasirung oder auch mit dem Accent decken. Zeichen // bedeutet gutes Abheben, Absetzen, - - - - - - eine geringe Verbreiterung des Zeitmasses. Die künstlerische Verwendung der Klangfarben, ihre Mischungen, ihre contrastirende Gegenüberstellung muss dem Ermessen des Spielers überlassen bleiben.— Beim etwaigen öffentlichen Vortrage dieser Stücke kann der Abdruck des „Programms" auf dem Concertzettel nicht umgangen werden.

The three Organ-passages are arranged for 3 manuals, but can also be performed on 2 manuals. The 2nd and 3rd manuals are supposed to have Venetian (blind-) swells. The signs indicate as follows, namely:  gradual opening,  gradual closing, sudden opening, sudden closing of the Venetian swells. The other dynamic effects, i.e. the *crescendi* and the *decrescendi*, which are to be produced by the drawing or shutting of stops, I have shown (as in my sonatas) the former by , the latter by . These must always be in strict accord with the phrasing or with the accenting. The sign // means that one must cease quickly and decidedly, - - - - - - means a slight enlargement of the time-value. The artistic use of tone-colorings and the blendings thereof (mixtures), as also the contrasts thereof must be left to the judgment of the player.— When these pieces are to be played in public the appearance of the "programme" on the concert-programme must not be omitted.

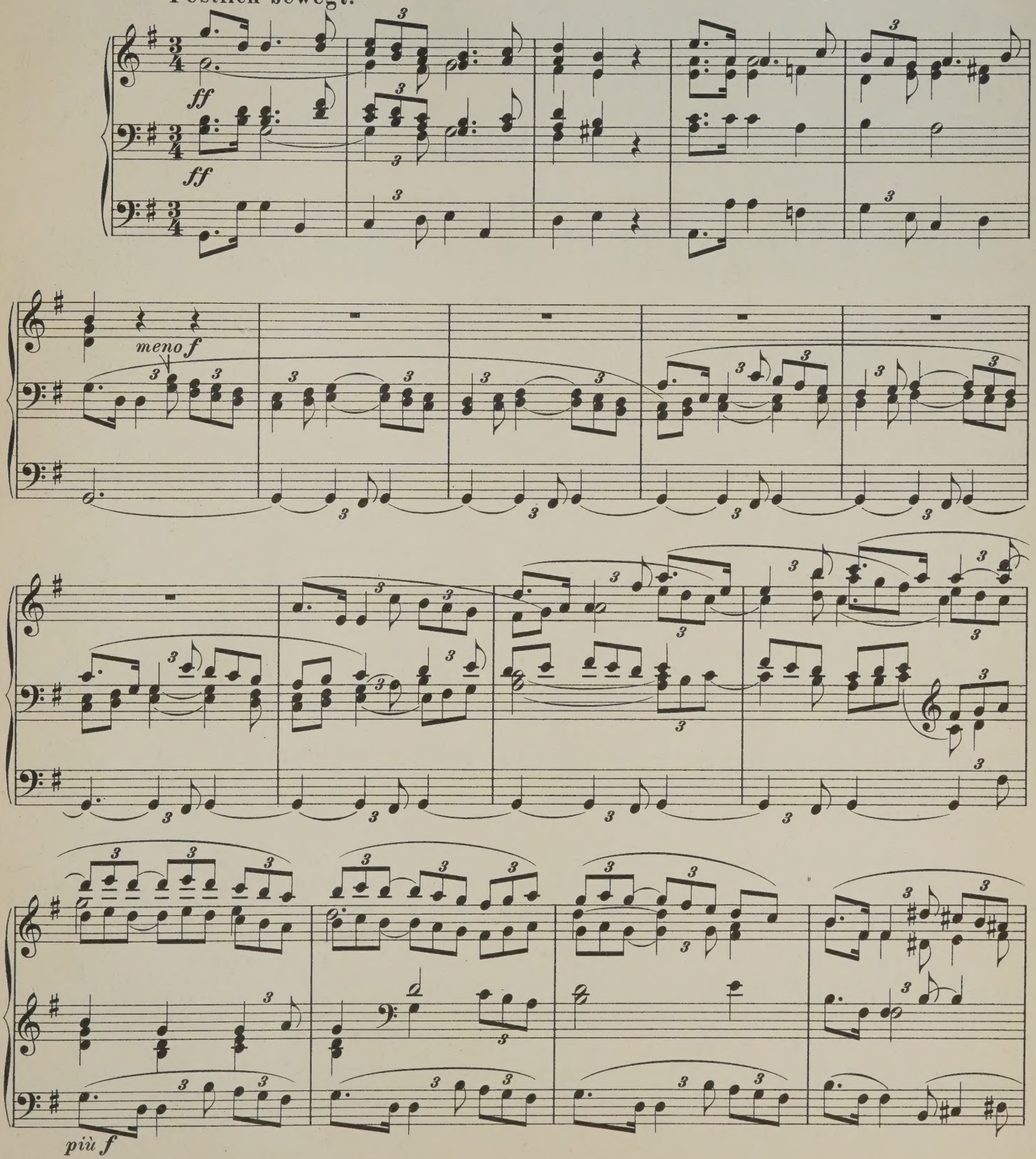
Gloria in excelsis Deo!

Drum stimmt an mit der Engel Heer:
Gott in der Höhe sei nun Ehr,
Auf Erden Friede jeder Zeit,
Den Menschen Wonn' und Fröhlichkeit.

Paul Gerhardt.

Festlich bewegt.

Philipp Wolfrum, Op. 30 Nº 2.



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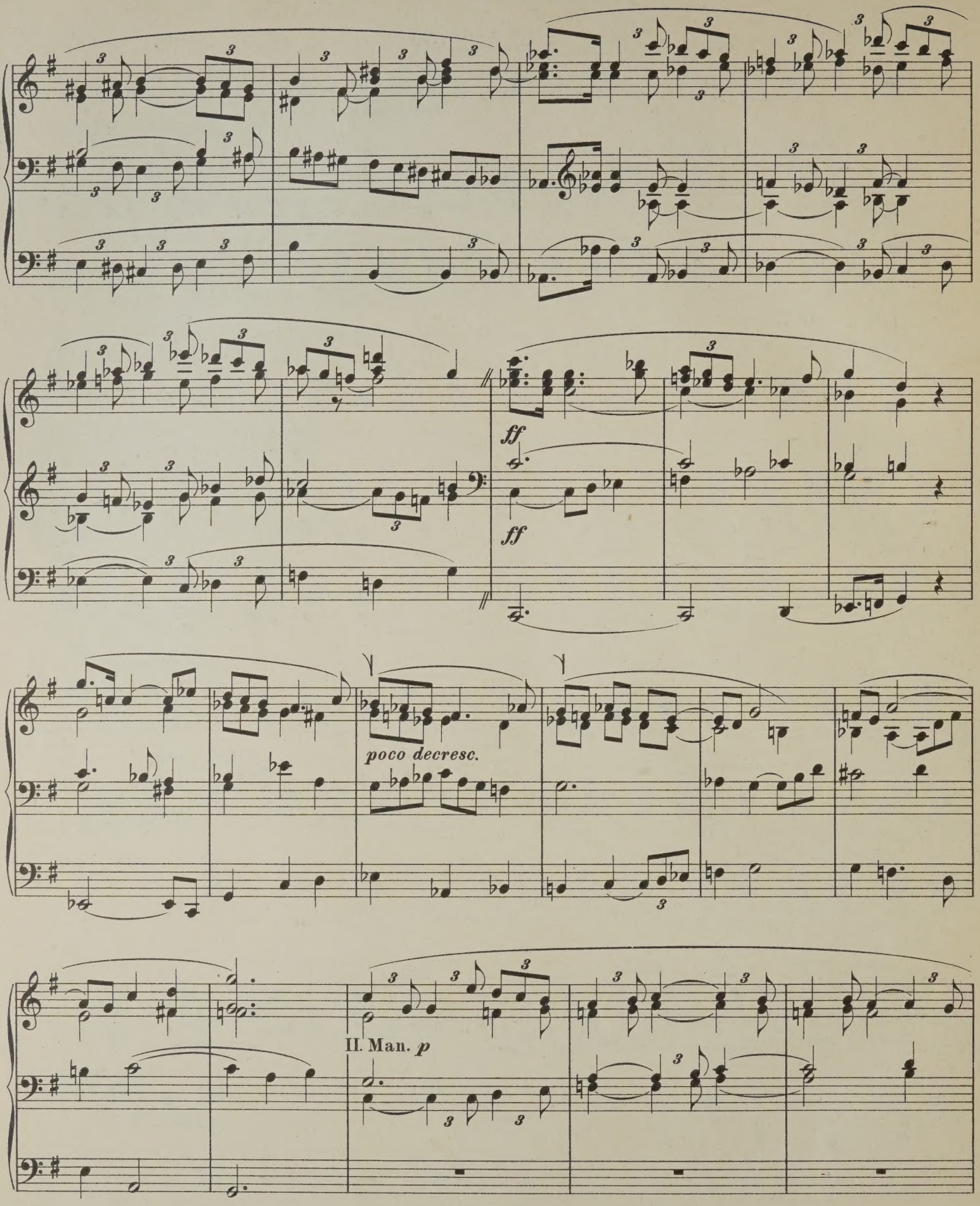
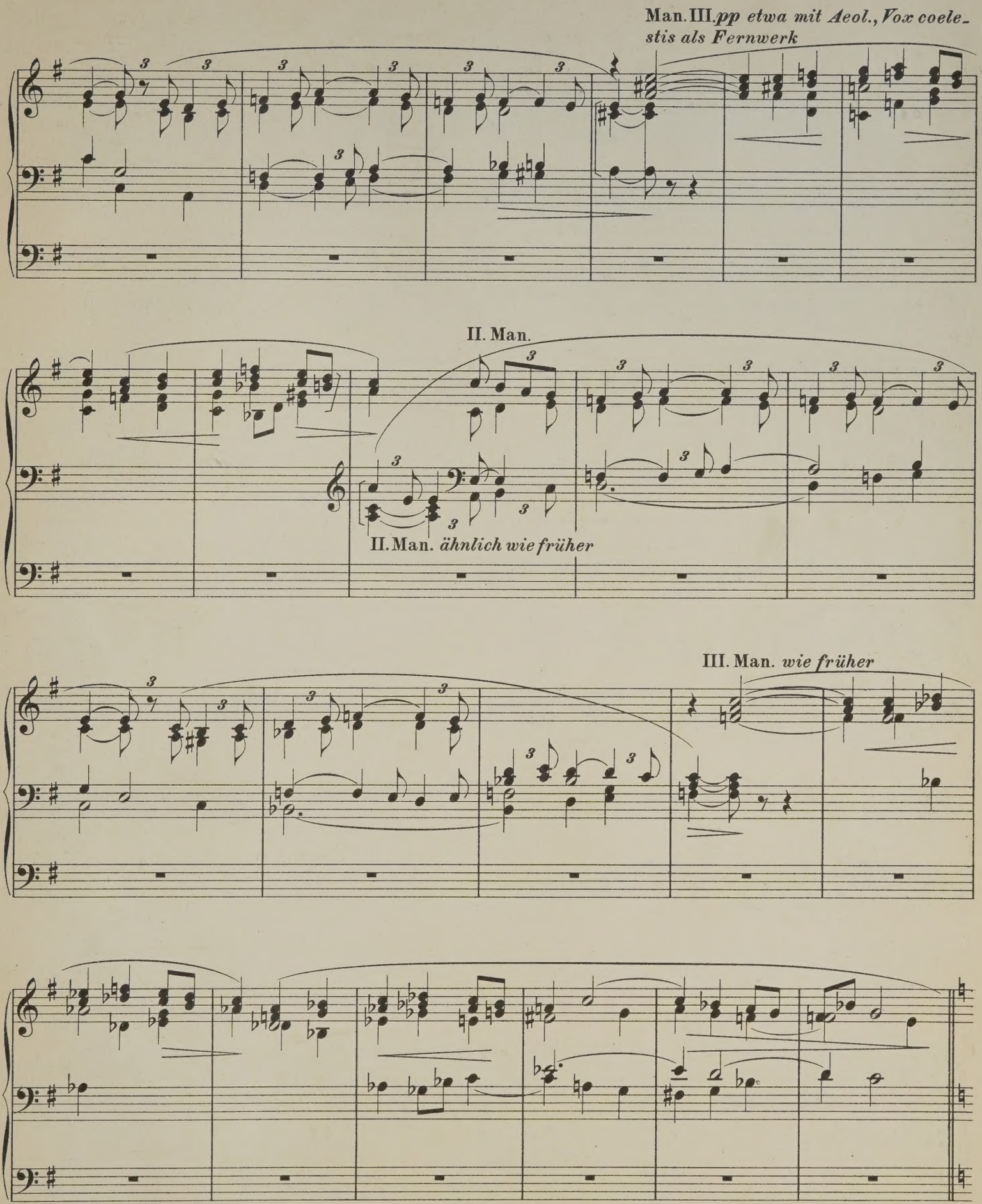
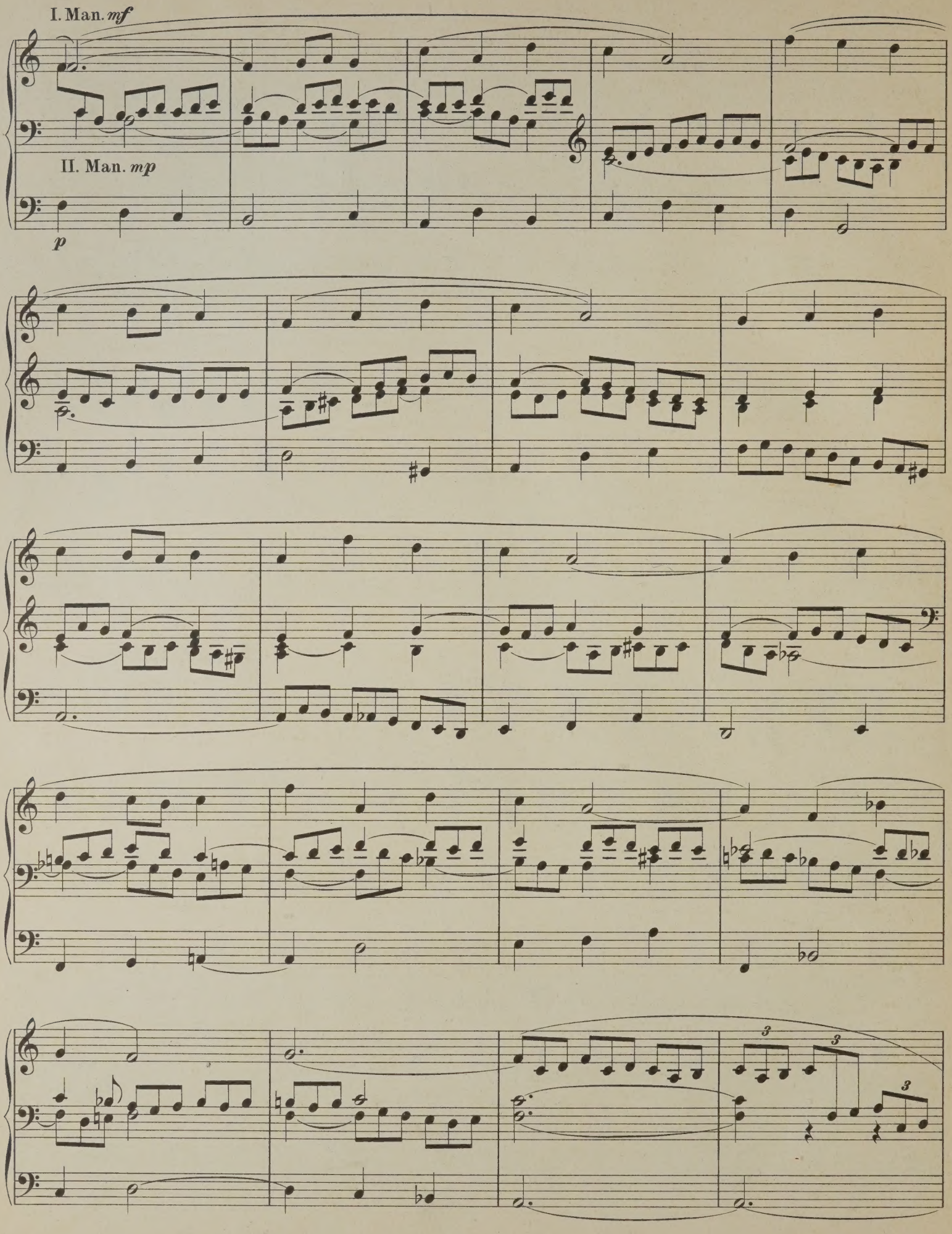
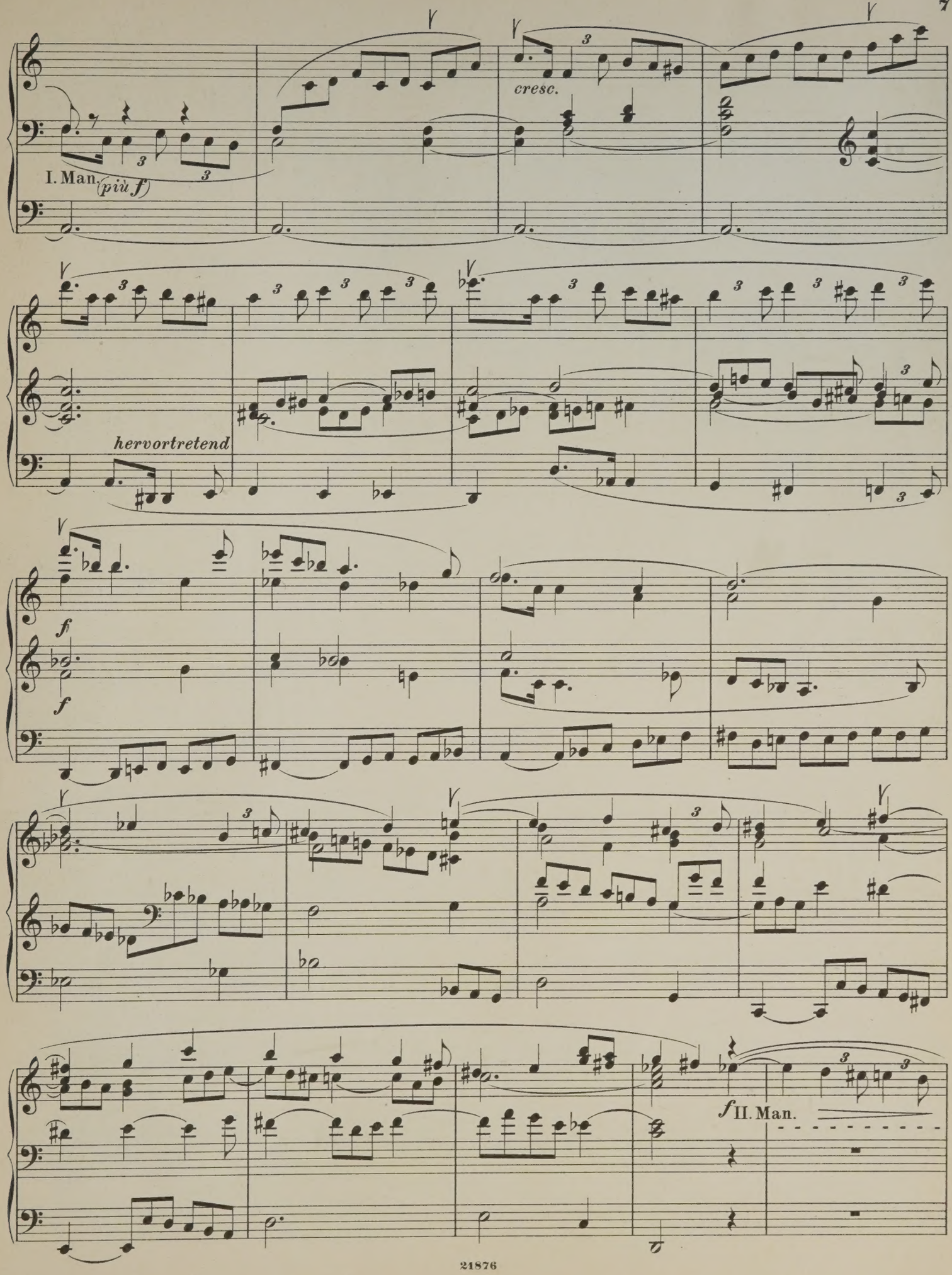
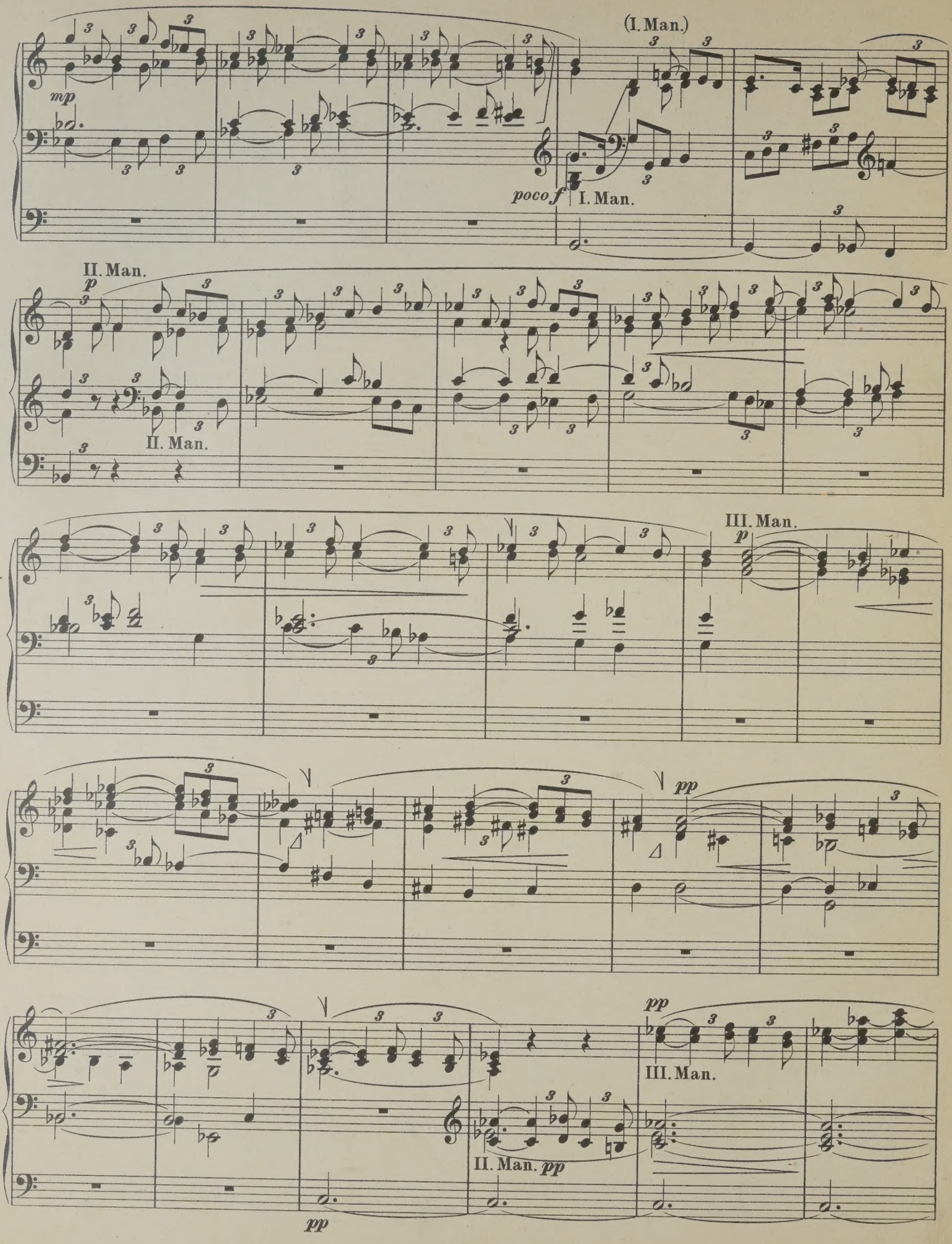
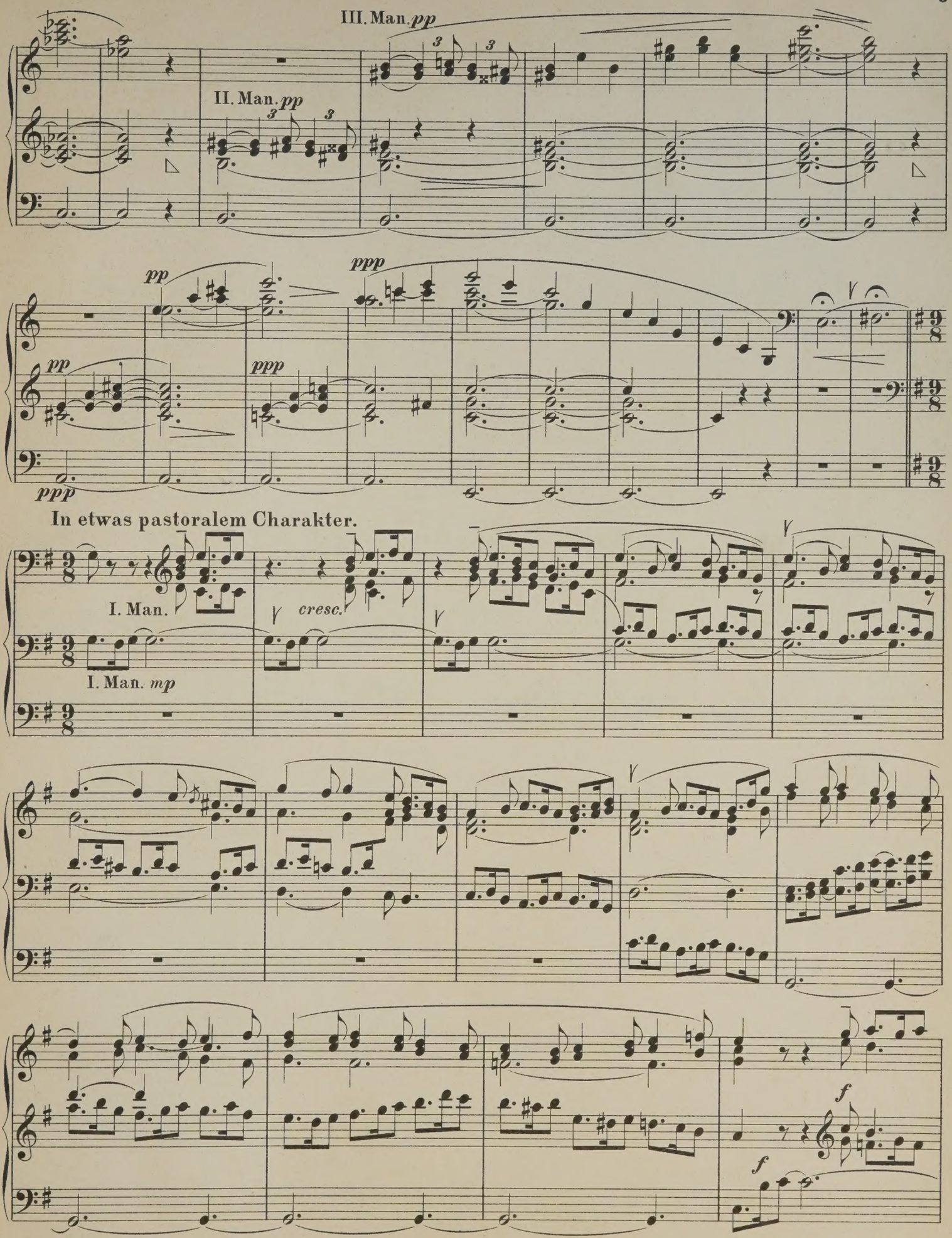

ff
ff
poco decresc.
II. Man. p

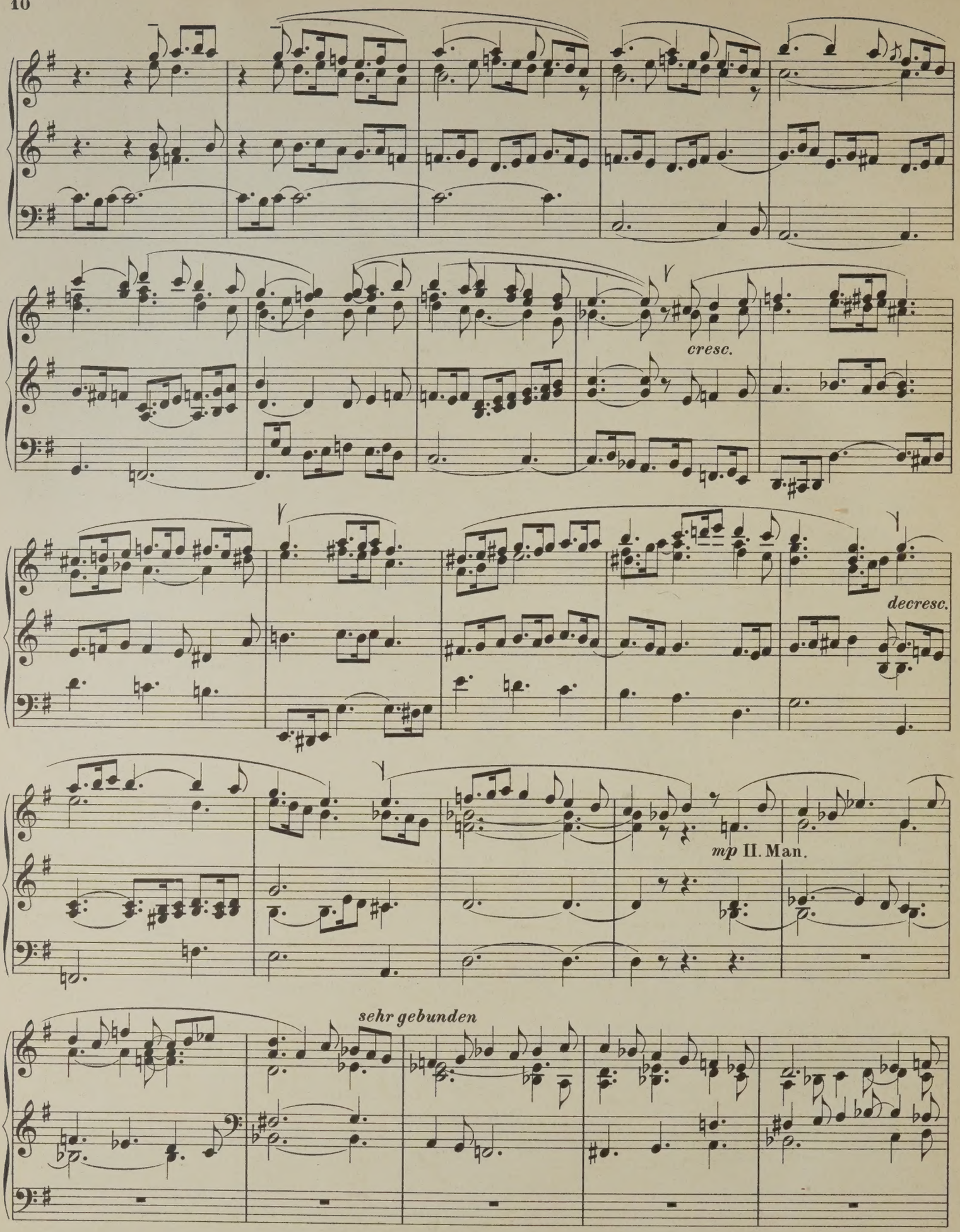

Man. III. *pp etwa mit Aeol., Vox coelestis als Fernwerk*
II. Man.
II. Man. *ähnlich wie früher*
III. Man. *wie früher*

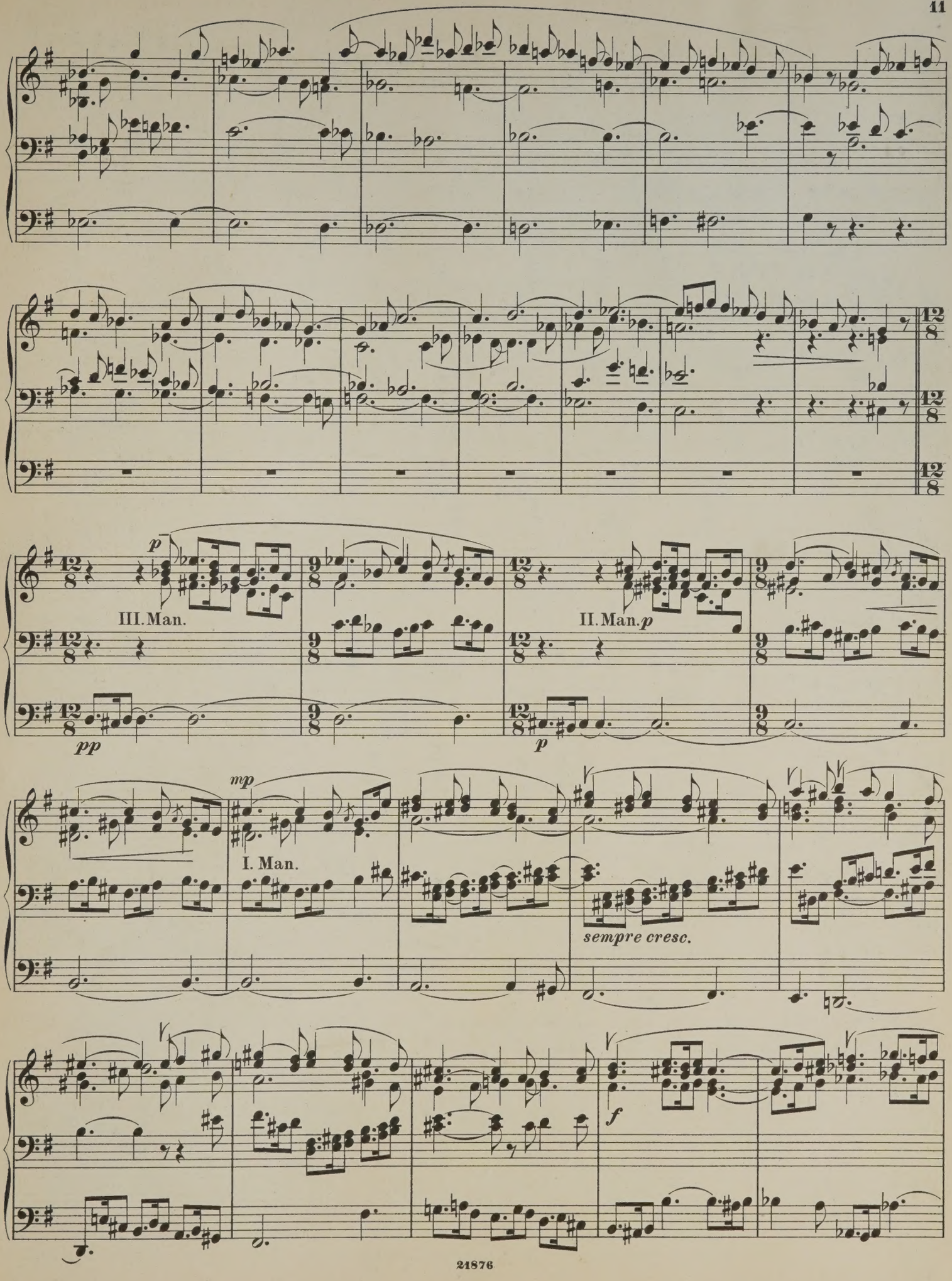

I. Man. mf
II. Man. mp
p

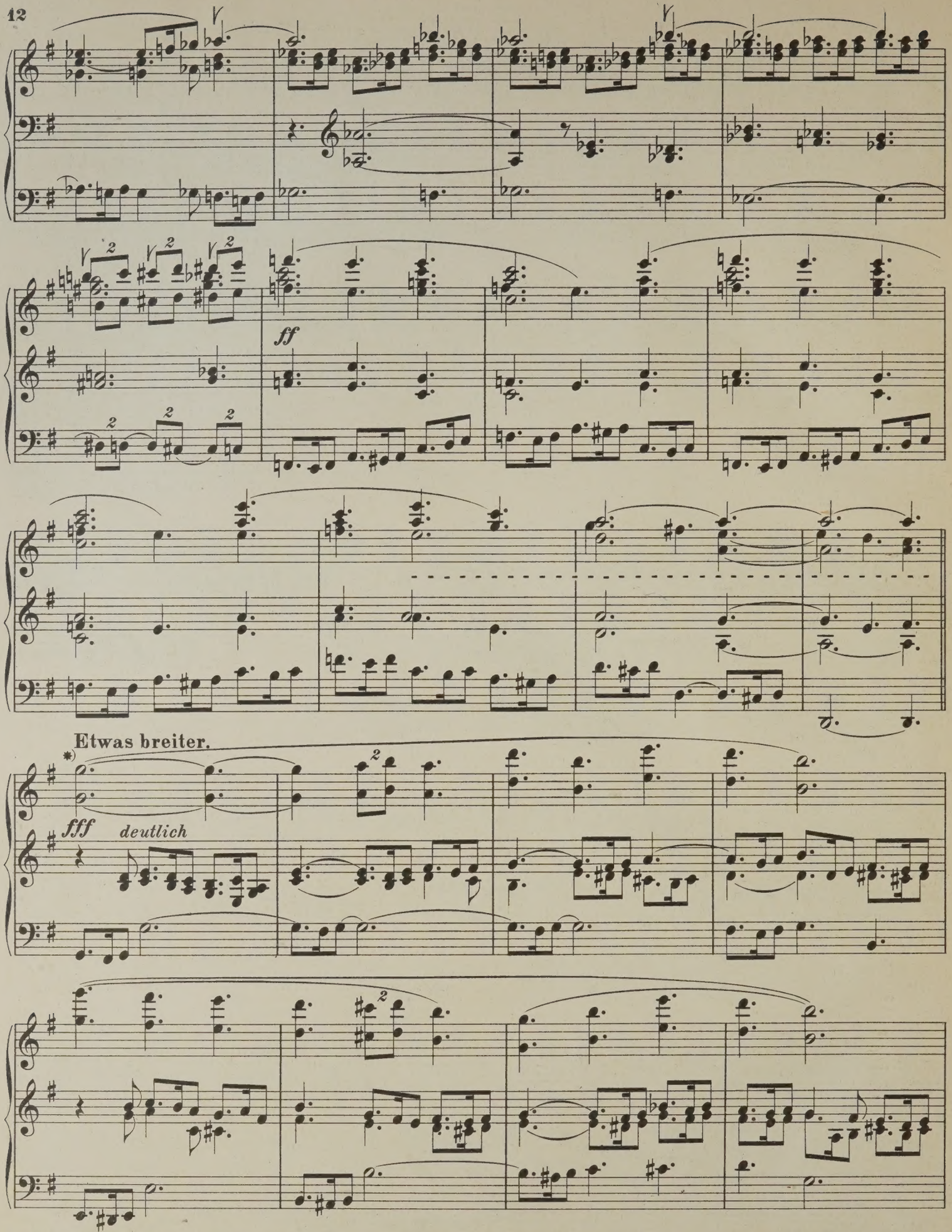

I. Man.
(più f)
cresc.
hervortretend
f
f
f
II. Man.


(I. Man.)
mp
poco f
I. Man.
II. Man.
p
II. Man.
III. Man.
p
pp
pp
III. Man.
II. Man. pp
pp

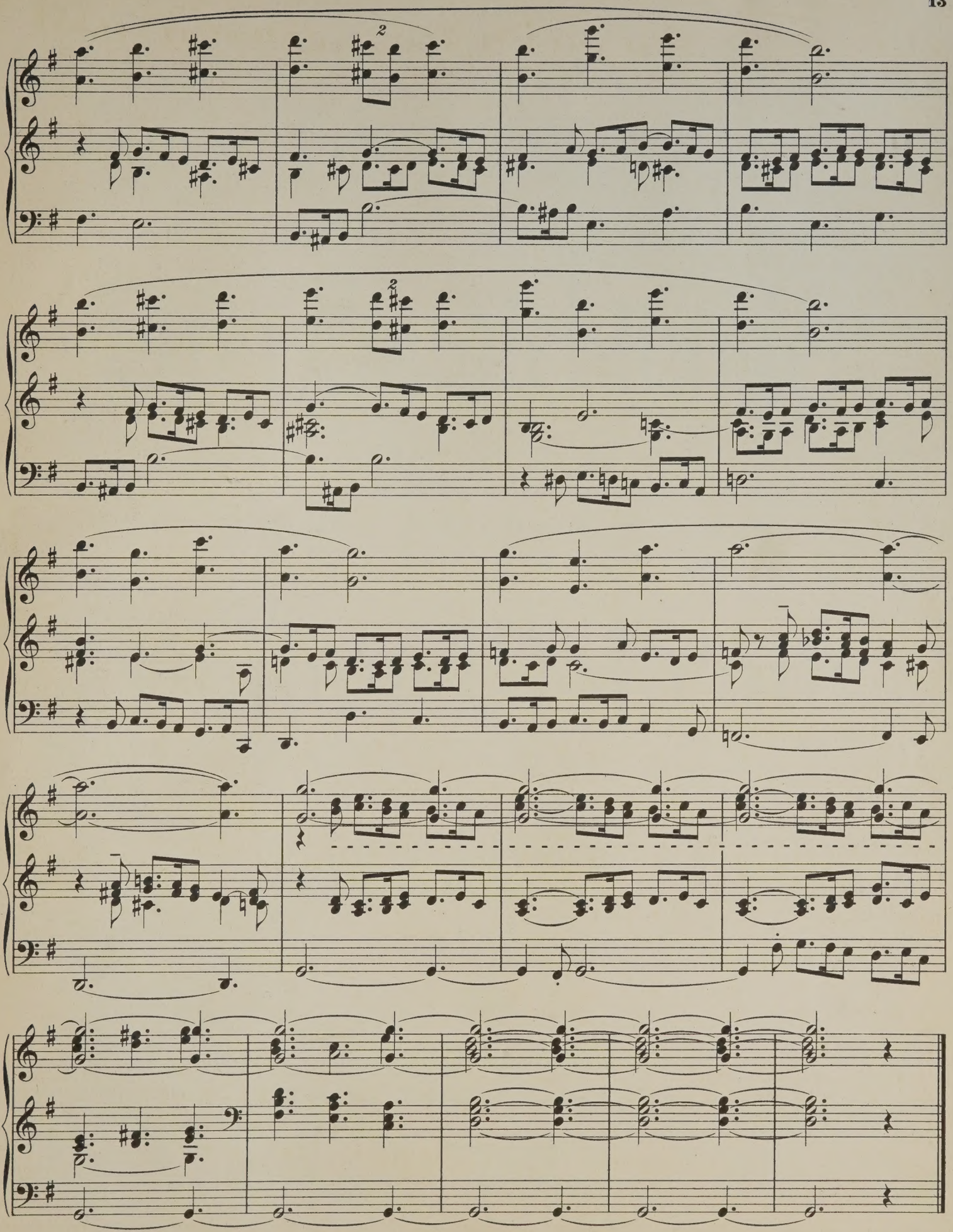

III. Man. pp
II. Man. pp
pp
ppp
pp
ppp
ppp
In etwas pastoralem Charakter.
I. Man.
cresc.
I. Man. mp
f
f


cresc.
decresc.
mp II. Man.
sehr gebunden


III. Man.
II. Man.
I. Man.
sempre cresc.



*) Unter der Voraussetzung, dass das **Glockenspiel** von verschiedenen Tönen— hier vom 2gestrichenen g an— einstellbar ist (also nicht seinem ganzen Umfange nach, sondern nur vom 2gestrichenen g bis zum höchsten Ton erklingt), mag man es hier hinzuziehen.



Den Manen Franz Liszt's
in Ehrfurcht.

Drei Tondichtungen
für Orgel
(zur Einweihung der St. Peterskirchenorgel in Heidelberg)
von

Philipp Wolfrum.
Op. 30.

№ 1. Benedictus.
№ 2. Gloria in excelsis Deo.
№ 3. Kyrie eleison, Christe eleison, Kyrie eleison.

Eigenthum der Verleger für alle Länder. Eingetragen in das Vereinsarchiv.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.
21875. 21876. 21877.

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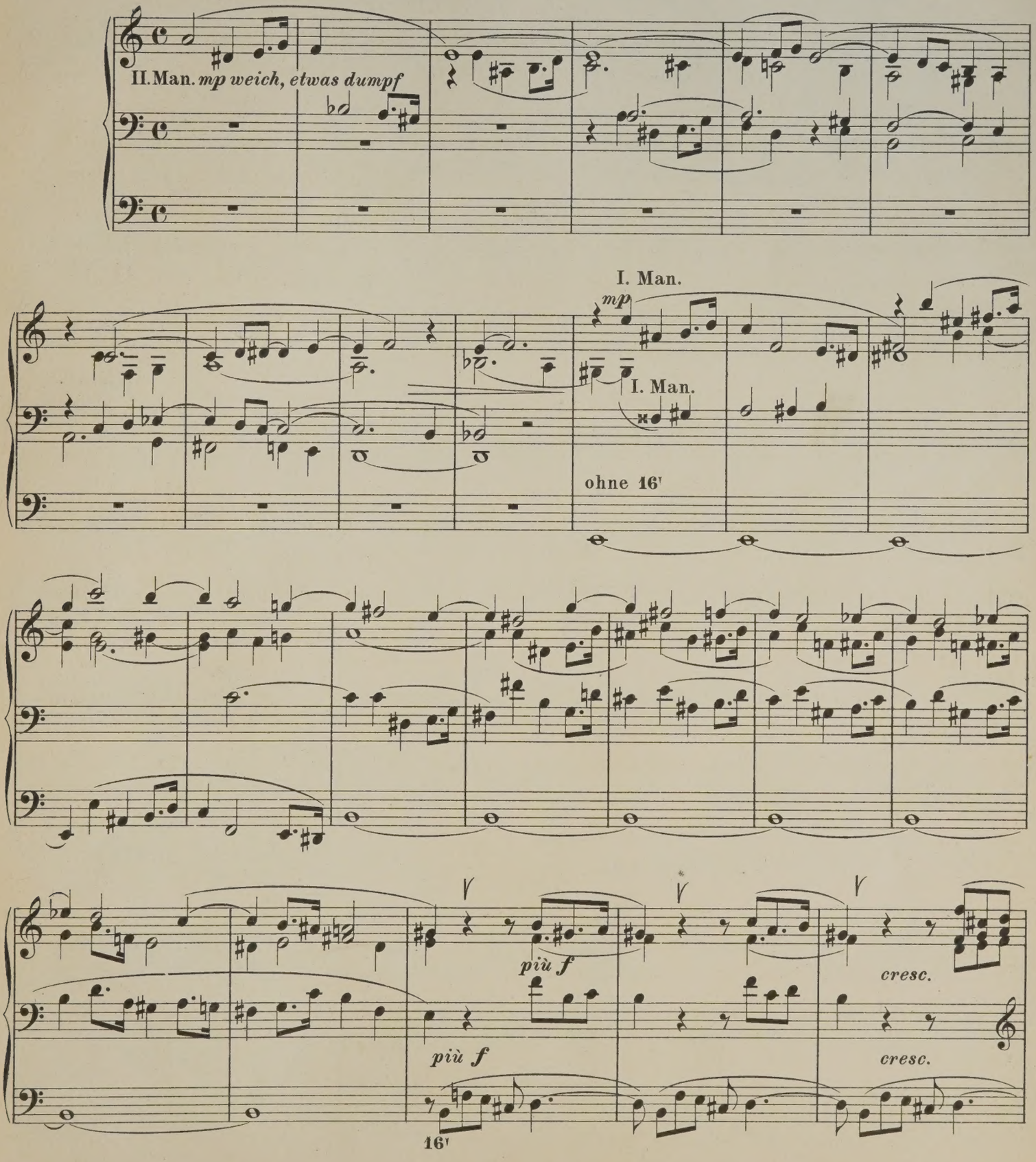
Die drei Orgelsätze sind für 3 Manuale berechnet, aber auch auf 2 Manualen ausführbar; das II. und III. Manual sind mit Jalousieschwellern gedacht. Zeichen < bedeutet allmähliches Öffnen, > allmähliches Schliessen, ⌞ plötzliches Öffnen, ⌟ plötzliches Schliessen der Jalousieen. Die sonstigen durch Registerziehen oder Abstossen zu bewerkstelligenden *crescendi* und *decrescendi* (erstere habe ich, wie in meinen Sonaten, mit ⌜, letztere mit ⌝ andeutungsweise bezeichnet) müssen sich stets genau mit der Phrasirung oder auch mit dem Accent decken. Zeichen // bedeutet gutes Abheben, Absetzen, - - - - - - eine geringe Verbreiterung des Zeitmasses. Die künstlerische Verwendung der Klangfarben, ihre Mischungen, ihre contrastirende Gegenüberstellung muss dem Ermessen des Spielers überlassen bleiben.— Beim etwaigen öffentlichen Vortrage dieser Stücke kann der Abdruck des „Programms" auf dem Concertzettel nicht umgangen werden.

The three Organ-passages are arranged for 3 manuals, but can also be performed on 2 manuals. The 2nd and 3rd manuals are supposed to have Venetian (blind-) swells. The signs indicate as follows, namely:< gradual opening, > gradual closing, ⌞ sudden opening, ⌟ sudden closing of the Venetian swells. The other dynamic effects, i.e. the *crescendi* and the *decrescendi*, which are to be produced by the drawing or shutting of stops, I have shown (as in my sonatas) the former by ⌜, the latter by ⌝. These must always be in strict accord with the phrasing or with the accenting. The sign // means that one must cease quickly and decidedly, - - - - - - means a slight enlargement of the time-value. The artistic use of tone-colorings and the blendings thereof (mixtures), as also the contrasts thereof must be left to the judgment of the player.— When these pieces are to be played in public the appearance of the "programme" on the concert-programme must not be omitted.

Kyrie eleison, Christe eleison, Kyrie eleison!

Philipp Wolfrum, Op. 30 No 3.

Langsam.



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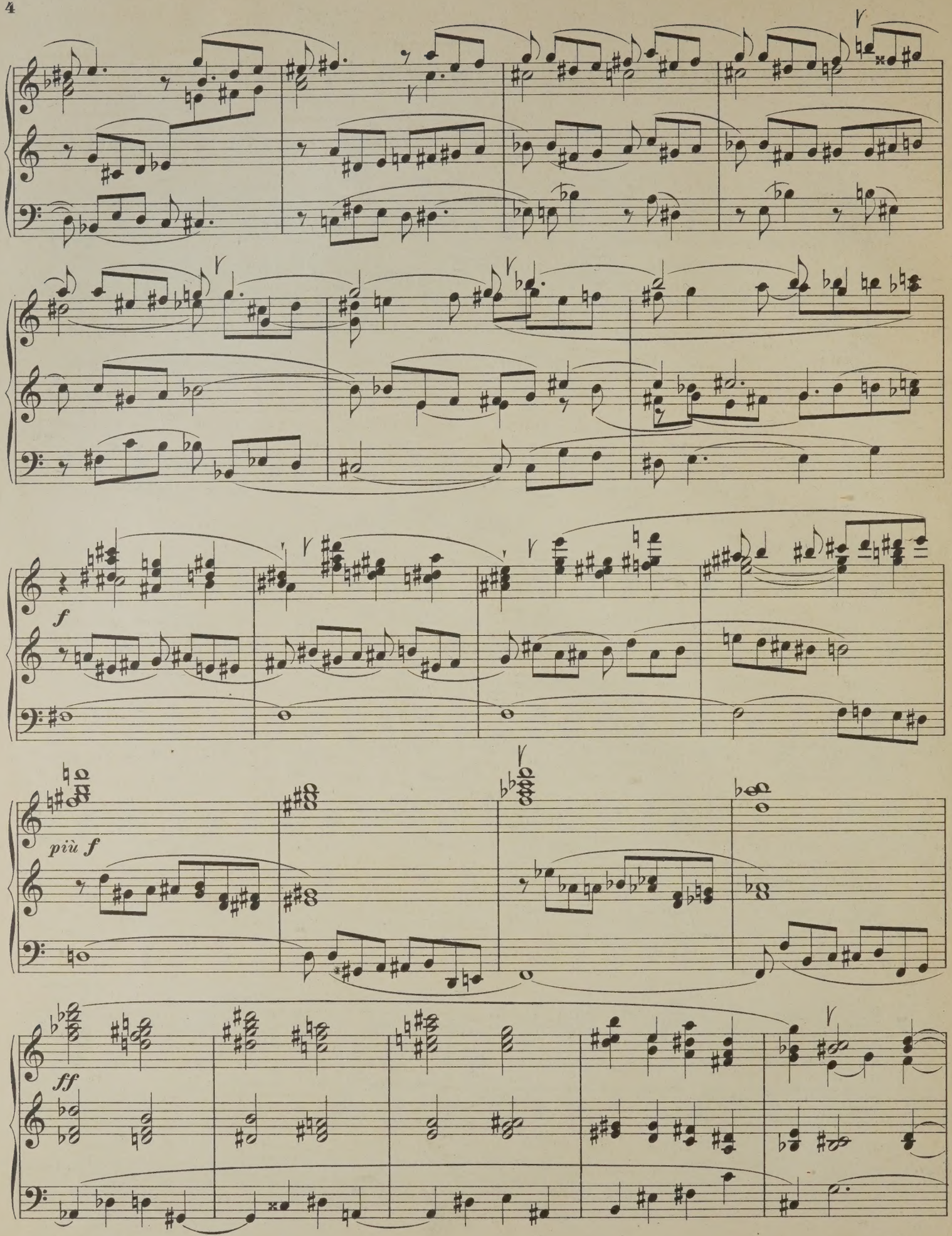
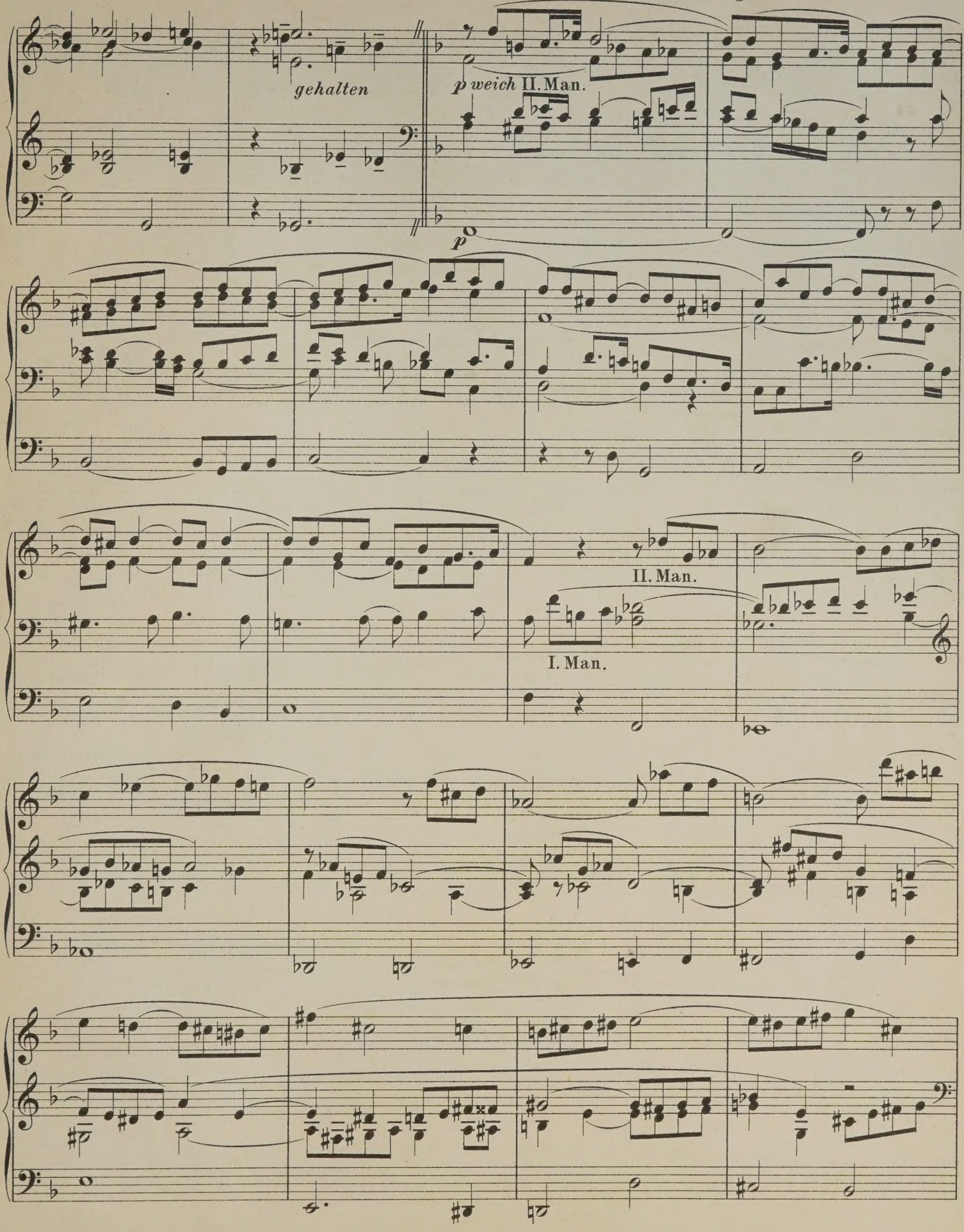
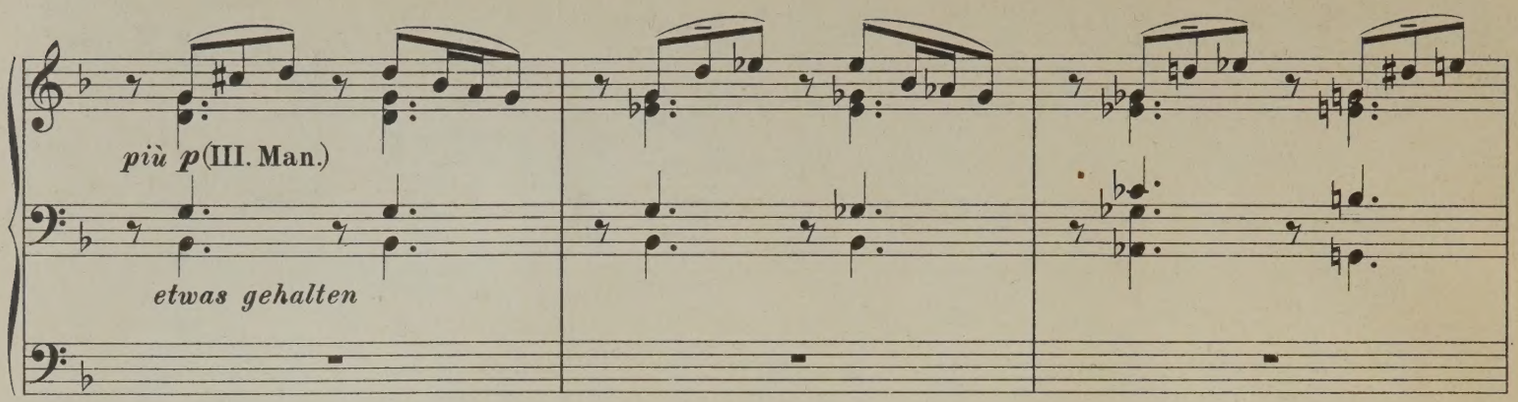
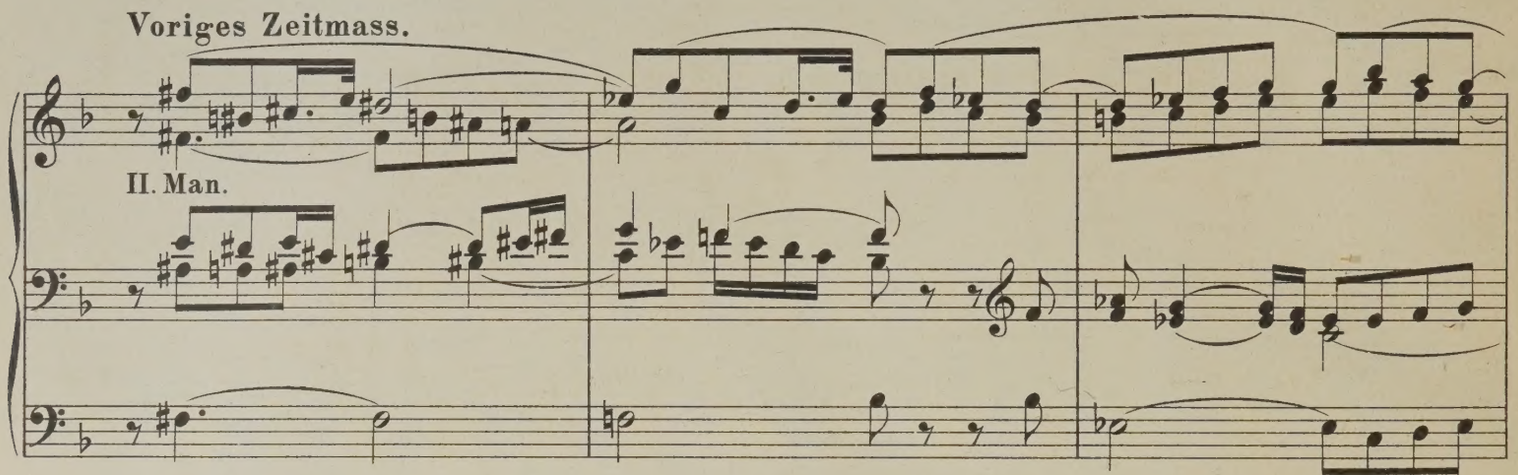
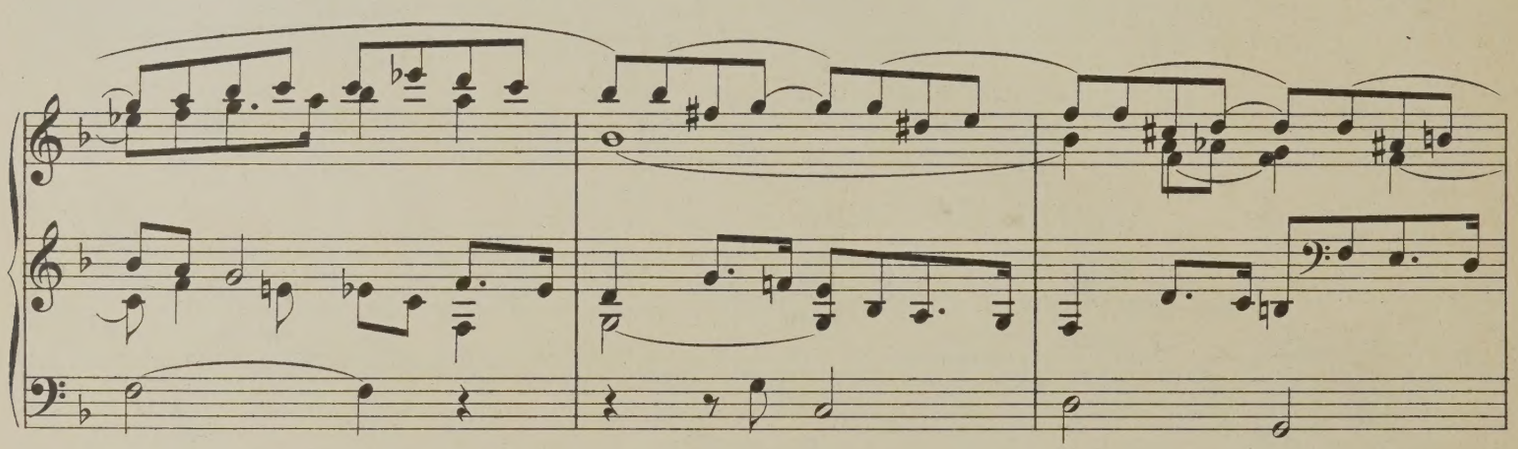

f
più f
ff

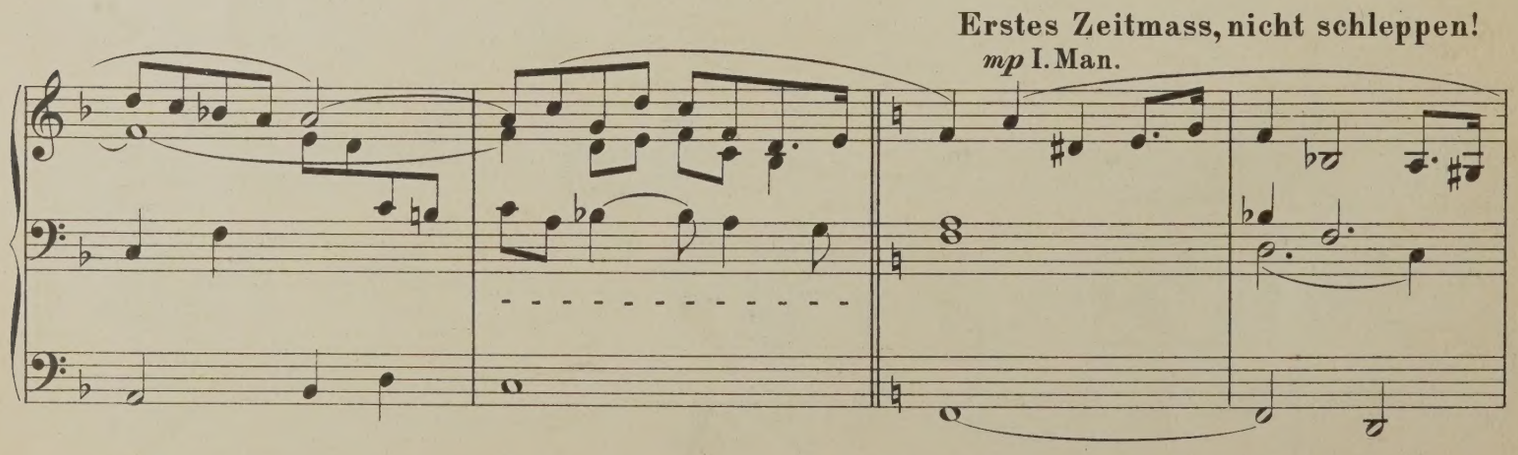
Dasselbe Zeitmass, sehr ruhig.

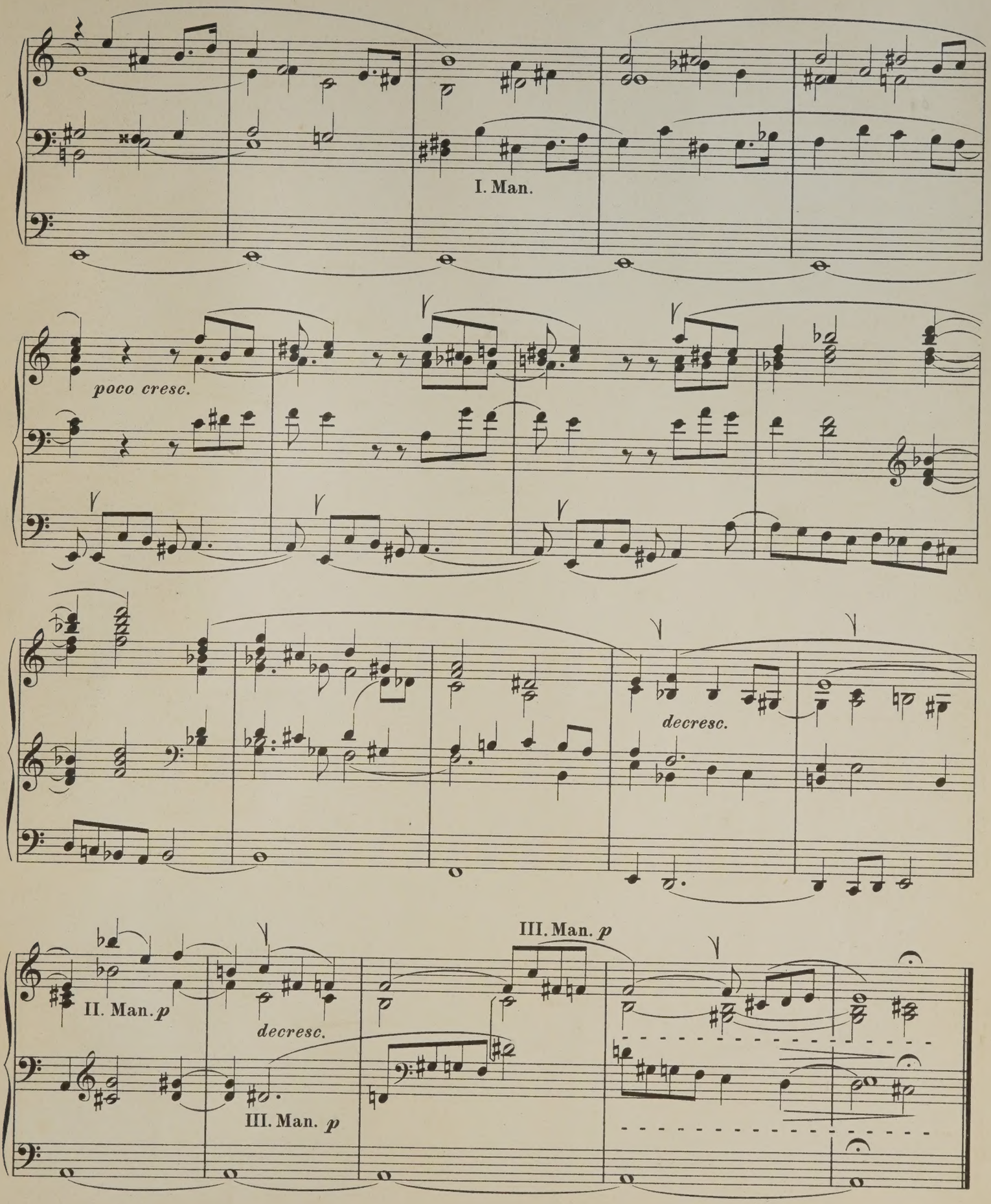



più p (III. Man.)
etwas gehalten


Voriges Zeitmass.
II. Man.




Erstes Zeitmass, nicht schleppen!
mp I. Man.


I. Man.
poco cresc.
decresc.
II. Man. p
decresc.
III. Man. p
III. Man. p